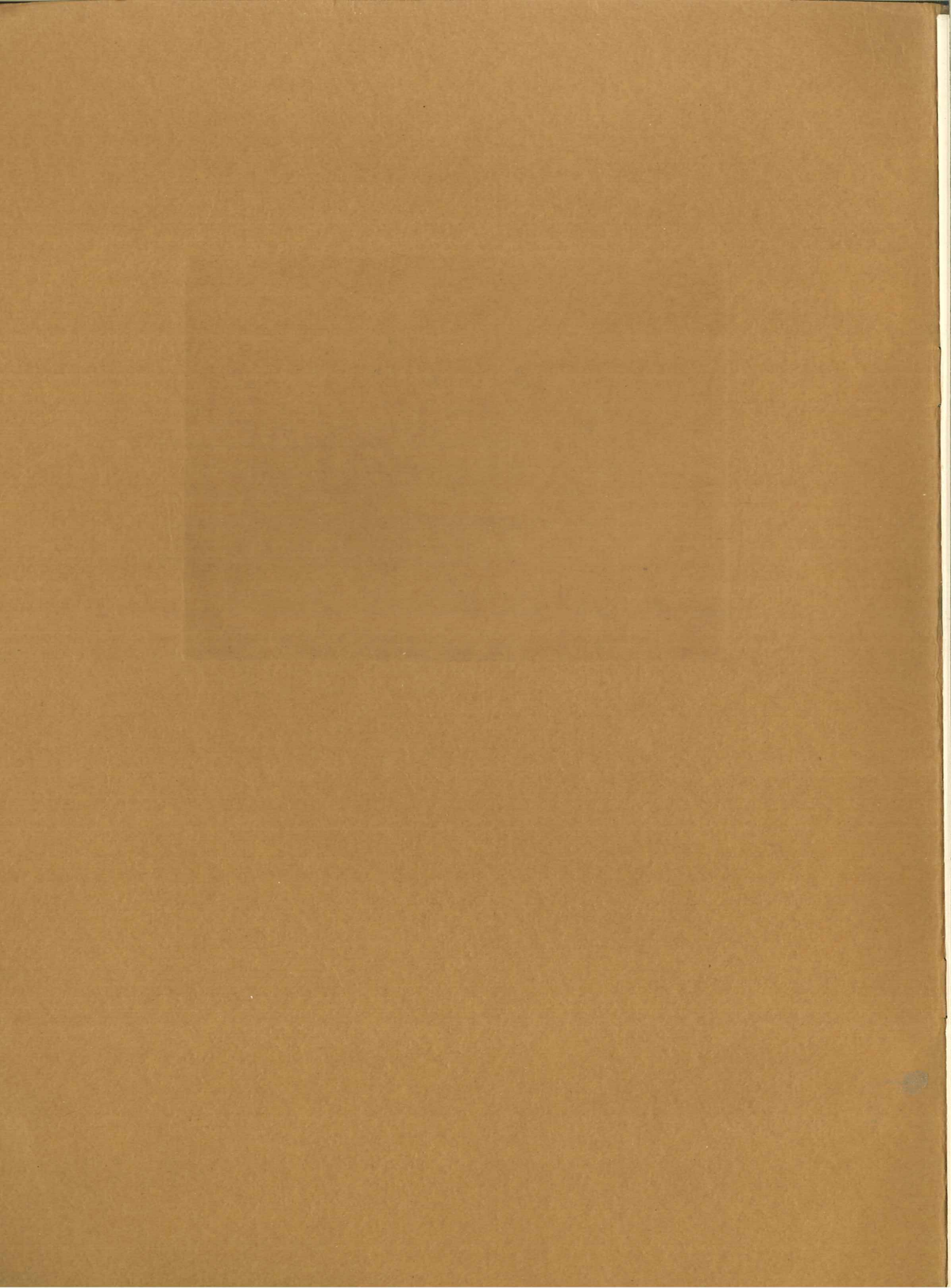


NEW
IDEAS IN HOME
DECORATION

by
HAZEL DELL BROWN



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ARMSTRONG CORK COMPANY, FLOOR DIVISION
Lancaster, Penna.

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THE DOOR OPENS . . . AND THE ENTRANCE HALL GIVES YOUR GUEST HER FIRST IMPRESSION OF YOUR HOME. BECAUSE FIRST IMPRESSIONS ARE IMPORTANT, IT IS WELL TO GIVE THE ENTRANCE HALL MOST CAREFUL DECORATIVE TREATMENT. THE DECORATOR HAS SUCCEEDED IN MAKING THIS ENTRANCE HALL EXPRESS THE FEELING OF THE ENTIRE HOME, USING A NEW GOLDEN MARBLEIZED ARMSTRONG'S LINOLEUM FLOOR (NO. 65) TO REFLECT ITS WARMTH AND HOSPITALITY.

New Ideas in Home Decoration

Simple and Sure Ways to Plan Correct Decoration for Any Room in the House

NEVER before has the home decorator been so free to give full sway to her ideas and tastes in home decoration. Never in the history of decorative art has originality been so unhampered. Today, the woman who wishes to decorate her home need not follow the dictates of any period, unless she wishes. No school or group says, "You must" or "You must not."

Good taste rules alone. And good taste is the single guide which every decorator must follow, whether she decorates a mansion or a cottage, a library or a kitchen.

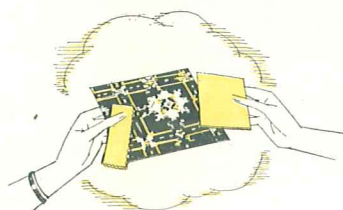
Good Taste the Guide

With good taste as her guide, the home decorator follows any period or group, she chooses from each as she wishes, or she decorates to please herself, without so much as a bow to either schools or leaders. A selection of decorative materials which would have been the envy of kings makes her task easy. Fabrics in a thousand designs await her order at the nearest department store. Wall papers and wall finishes to delight any taste are to be had at moderate cost. Floors, too, more beautiful and more practical than floors have ever been before, may be selected to fit any decorative need.

Balance . . . Harmony . . . Fitness

I have said that good taste is the sole guide in home decoration. When we look at it more closely, good taste becomes a matter of correct color balance, pleasing color harmony, and of fitting the entire scheme to the size, purpose, location, and spirit of the room.

Nature is an infallible guide to correct color balance and harmony. Follow her and your problem is solved. Put the lightest shades upon the ceiling, where they will diffuse light throughout the



YOU CAN KNOW how your room is going to look, even before you begin to decorate.

whole room. The moderate tones go upon the walls just as nature puts them about the horizon, where they constantly meet the eye. The darker shades go upon the floor, but here, too, dashes of color will prevent dullness, just as fields are saved from drabness by color in flower, tree, and shrub.

To attain harmony of color, build your scheme up from the floor. Select the floor first, keeping in mind the size, location, and use of the room. Walls, woodwork, and trims almost suggest themselves, once the floor is selected.

Color Is King

Color brings brightness; color brings sunshine and cheer. Color we must have, if our decorative scheme is to please the modern taste. It is a simple matter to get these touches of color in furniture and draperies . . . manufacturers have already taken care of that for us. But color in the broad expanse of the floor, where it is needed most, has not always been so easy to obtain. Old-fashioned floors will not do, for even if they are brightened by painting, they soon become dull and uninteresting again. Marble and tile may be a bit too costly for the usual family budget, and at best they lack homelike warmth and comfort.

But this problem, too, may now be easily solved. In the pages that follow, notice how perfectly color and design have been introduced in the floors of all types of rooms without sacrificing any of the practical virtues you want your floors to have. Notice, too, that the floor in each room has been used as the foundation for the color scheme.



RIGHT OUTSIDE your window nature demonstrates the first principles of correct decoration.

Each Room a Setting

Planning a room is really very much like planning a setting on the stage. And many decorators consider not only the practical purposes

of the room, but strive for a distinct psychological effect.

A well-planned dining-room, they say, should be able to induce hunger, chase away worries, put people in a friendly state of mind. An entrance hall should make guests feel at home, even before the hostess welcomes them. A bedroom should be cool, quiet, restful... a sun porch sprightly, gay, joyously springtime-like.

Women generally agree that the new mode for color in the kitchen has made working in the kitchen far more attractive.

Subconsciously, perhaps, we have always been following this theory to a degree. One never puts bright or flashy colors in a bedroom, nor very quiet and subdued tones in a sun room. But you will find it interesting in planning your rooms to deliberately ask yourself, "What effect should this room have upon the people who enter it?" Then try by color, arrangement, and decorative details to attain this effect.

On page 20, you will find a picture of a room designed by Mr. John Murray Anderson, noted play producer, who plans both rooms and stage settings for the effect they will have upon those who see them.

See Your Finished Room Before You Begin to Decorate

Most women are gifted with good color taste and a real sense of decorative values. Why is it, then, that we see so many rooms whose walls look askance at the floors, while the furniture pieces behave like spoiled children, and the drapes quarrel with the whole effect? I believe that it is because most people cannot see an assembled effect in their mind's eye. Indeed, it is very difficult to imagine two colors at once, and to picture several with the effect they will produce when they are all assembled is well-nigh impossible. Furthermore, it is not enough that colors be classified as "harmonious." Colors used in an interior are never harmonious until they are used together in the correct proportion and the proper shade. Colors that go together



MINE IS A LITTLE HOUSE IN A ROW. Outside—just like all the others, but inside, people tell me, there is a feeling of individuality and harmony which marks it as "home."

nicely in some shades will fight to the death in others.

The obvious answer to all this perplexity is to see the assembled effect before you begin to decorate. And this is quite possible. I discovered how to do it while planning interiors for all kinds of homes all over the country. The idea has been called "visualization in minia-

ture," because a miniature floor, samples of the actual draperies, woodwork, and wall finishes are set up together, so one may actually see how the finished room is going to look. The idea is so simple that everyone who tries it asks, "Why didn't I think of that before?" You, too, will be surprised at the excellent results it will bring you.

Planning a Room by Visualization in Miniature

Nearly any manufacturer will be glad to send you samples of his products upon request. When you have decided approximately what effect you are going to attain, write to a manufacturer of wall paper and tell him as nearly as possible what kind of wall you wish. Get samples also of floors, draperies, and woodwork finishes. When you have these samples all together, match them until you get a pleasing combination, making sure that each color is used in very nearly the same proportion in which you intend to use it in the room. You will get the effect in miniature of the finished room, and if it is not as pleasing as you believed

it would be, you can easily start over without having a whole room to redecorate. If you have any trouble getting samples, perhaps our Bureau of Interior Decoration can help you. You will find more about this service in a later chapter.

On the opposite page is my own living-room, planned by "visualization in miniature." On the following pages you will find other rooms, of every type, all planned in the same way. I think you will agree that this method offers excellent possibilities in planning any type of room.



GET SAMPLES of floors, draperies, wall paper, and woodwork finishes. Match these samples until you get a pleasing combination, such as this. Make sure that each color is in very nearly the same proportion as it will be in the finished room. You will be able to know how your room is going to look before you spend a penny for material.



Living Room... My Own Home

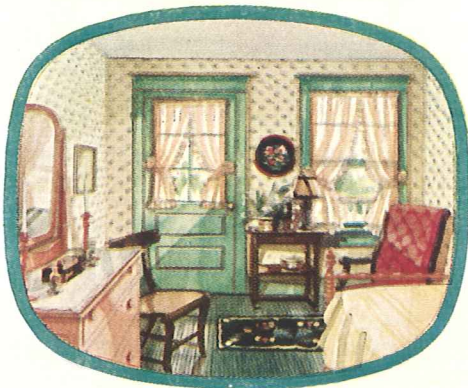
THIS was a very ordinary little house when I bought it—with not one thing to mark it from all the others that stood beside it in a row. But color wrought such a difference inside this little house that hundreds of people have come to see it. Notice how it was done in my living-room.

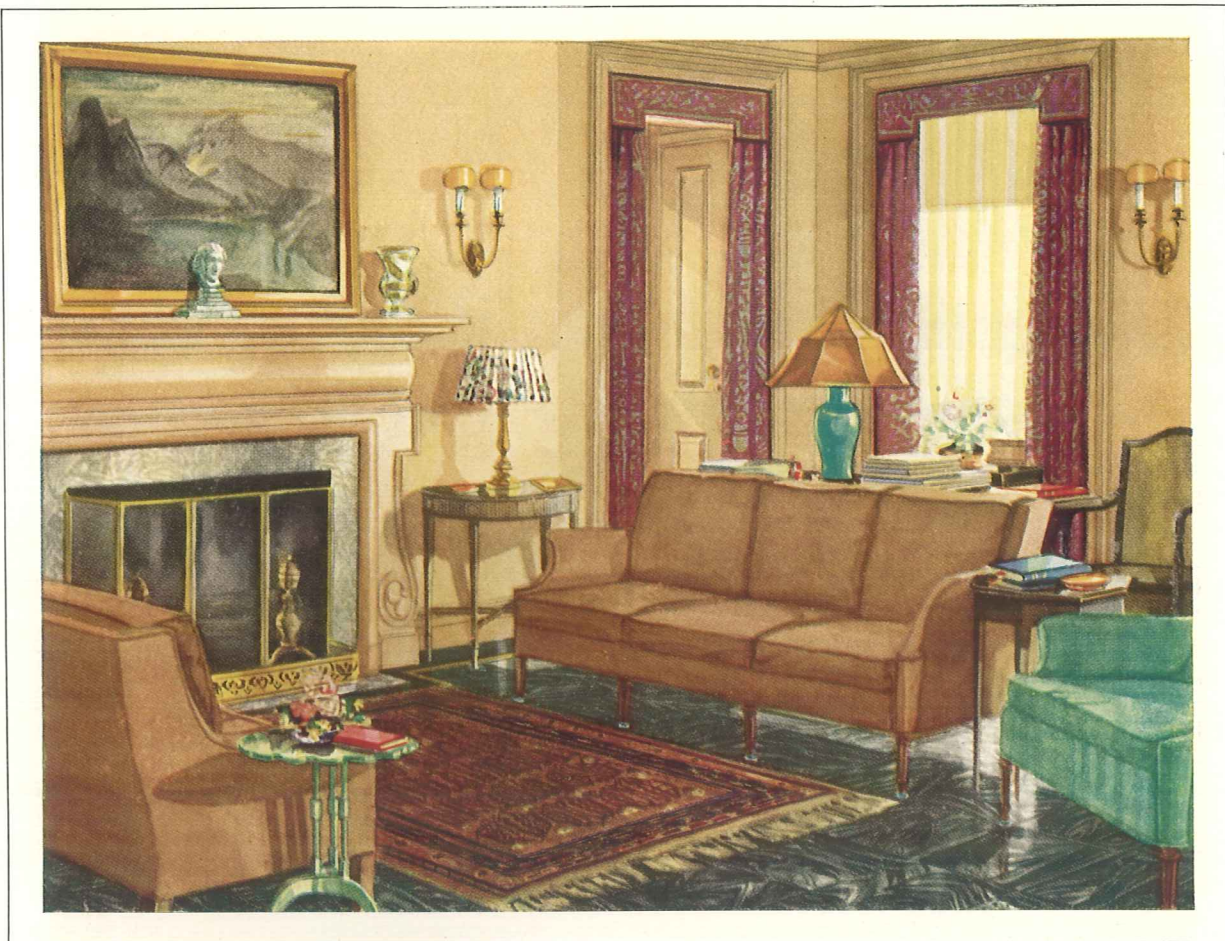
For the floor I chose a lovely terra cotta linoleum, embossed in six-inch squares. A yellow-pink wall paper, with green and coral Toile de Jouy draperies, blended splendidly with this floor and the *Cafe au Lait* woodwork. A little half-circle rug, and a character map over

the mantel complete the decoration of the room.

During the past few months many people, interested in home decoration, have come to visit my little house. And all who have seen this room have said, "What charming use of color, and how much the floors contribute to the effect!" And they have guessed the secret!

I started this living-room with color in the floor, and now the whole room sings with color. In fact each room in my little home in a row depends for the basis of its decorative scheme upon an attractive linoleum floor.





Living Room . . . In the Gracious Georgian Manner

ON ONE of the rolling hills that lie to the north of the Lincoln Highway, just outside of Lancaster, Pennsylvania, is the home of Mr. Henning W. Prentis, Junior—an architectural achievement combining modern comfort and convenience with period design. Mr. Prentis had this home planned to combine the charm of the Georgian period with many modern ideas that you cannot so quickly sense. Walls, for instance, are all insulated with Armstrong's Cork-board. Underfloors are concrete over steel beams, completely fire-proof. And right at your feet is the most modern convenience of all—quiet, springy, colorful floors of Armstrong's Linoleum.

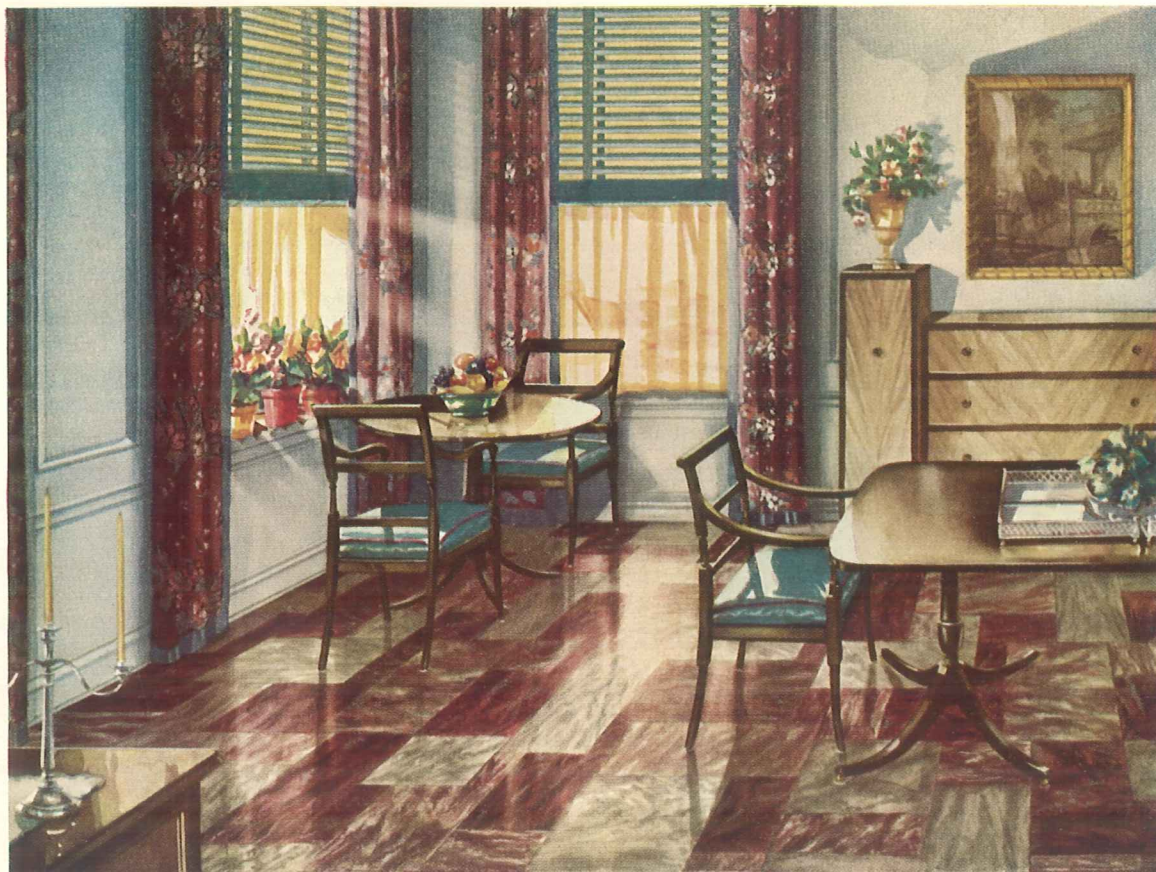
No one could step into this living-room without being conscious of the fine, old-fashioned charm

that belongs to the Georgian period. Every line and color bespeaks Colonial days, gracious living, comfort. Yet with all its atmosphere of old-time charm, this room represents the last word in modern-day convenience.

While the dignity of the Georgian demands that the large expanses of walls and floors be unobtrusive, notice that the beauty of this room is still kept very warm and vital. The yellow-cream of the walls is carried into the mantel and reflected in the brass fender and andirons. The whole scheme is based upon a rich, black floor, (Hand-made Marble Inlaid No. 89). A two-tone border sharply defines the junction of floor and walls. Mulberry drapes and tan upholstery blend charmingly with the room effect.



THE HOME OF Mr. H. W. Prentis, Jr., Lancaster, Pennsylvania, is a fine example of Georgian architecture.



Dining-room . . . Pleasingly Different

THIS up-to-date dining-room is of no particular period or school, yet it combines the choice features of several in a way that is altogether charming. Note the graceful lines of the Duncan Phyfe table, the strong, vigorous feeling of the modernistic service buffet, the painted, panelled walls, the Italian note in the colorful Venetian blinds. Note too, how well the contrasting effects, both in color and line, are made part of a harmonious room scheme, by a rich, regal design of Armstrong's Handmade Marble Inlaid Linoleum No. 62. The decidedly predominant blue of the room does not seem a bit extreme in combination with this delightfully-toned

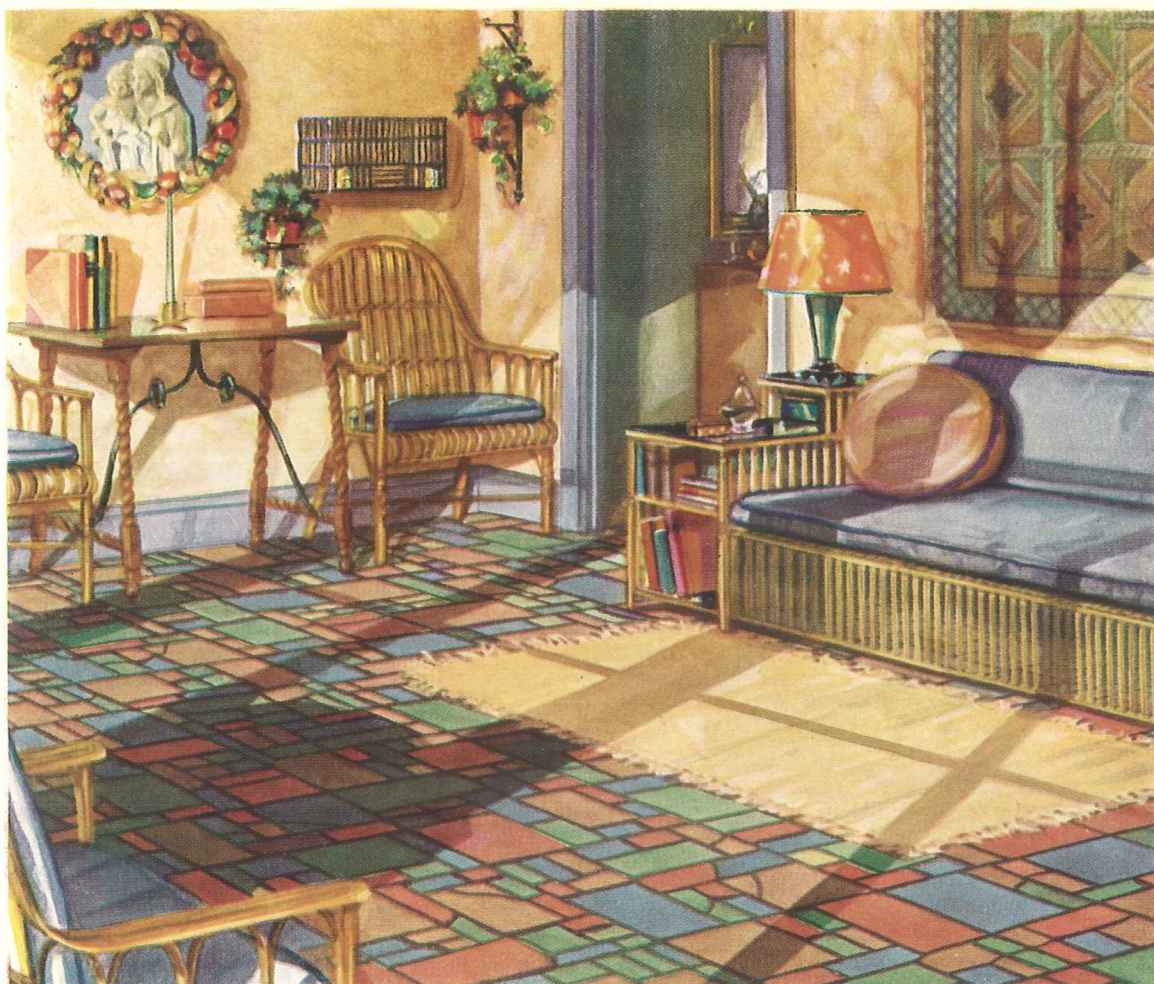
floor. Blues, browns, and colorful florals of the glazed chintz drapes are pleasantly at home together.



A LITTLE ACCIDENT like this need cause you no worry. Even hot grease and the blackest ink will wipe right up without leaving a trace—if the floor is Armstrong's Accolac Processed Linoleum.

The service buffet, by the way, indicates the most pleasing way to use modern furniture—with the furniture that you already have. One of the virtues of things modern is that they are friendly with almost every popular period and type. You can have a modern room without throwing out all the other furnishings, if you are careful to select a floor that will keep them friendly.

And isn't this a rather clever way to use the sunny corner of the dining-room? Have breakfast there on a small table, with lots of sunshine, and no need to set the large table.



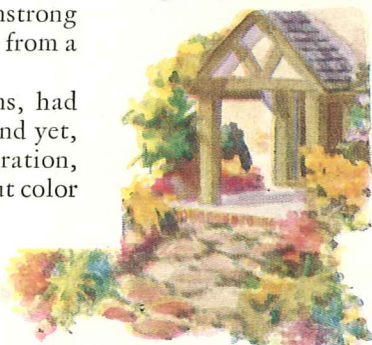
Sun Room . . . Spring Comes Indoors

SPRINGTIME whenever you want it is the gift that a bright sun room such as this will bring to your home. The motif of the Armstrong Floor (No. 5031) was in fact taken from a springtime garden.

This room, like most sun rooms, had more than its share of sunshine. And yet, when I was asked to plan its redecoration, it lacked zest and character. So I put color to work, in the furniture, in the walls, and especially in the largest single expanse that meets the eye, the floor. Notice how the whole room

scheme is tied together by carrying the blue of the linoleum into the upholstery, the wood trim, and the Della Robbia plaque above the Spanish table.

Look at the room now! There may be snow just outside the window, but in here it will always be spring. Color can capture springtime for you, too, if you give it a chance. You will find your own sun room respond amazingly, as did the sunny setting pictured above. If you would like to have me do so, I will be glad to give you my suggestions for its decoration.





Playroom . . . A Castle of Magic Things



THIS room is a happy place—and a magic place. Who ever heard of a drum for a light, of scalloped and tasseled walls, and a wind-wrinkled sea for a floor? Who couldn't be happy in such a sunshiny playroom? And who wouldn't be neat and tidy, too, with secret cupboards for storing toys—and a floor that didn't tell tales, even when you rode a great big elephant over its Jaspé face?

Mothers who were once little girls will know that there is magic in a room like this. And they'll find

a lot of real magic, too, if they plan it around an Armstrong's Linoleum Floor. Like the touch of a fairy wand, any Armstrong Floor magically transforms an old, scratched-up one—hides it forever with new and lasting beauty. Somehow the rest of the decorations just fall into place, once the linoleum floor is selected.

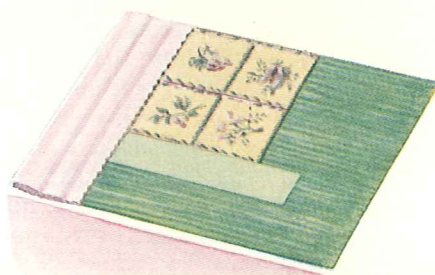
And here are other things all mothers will appreciate. An Armstrong Floor is quiet, sound-deadening. It's sanitary, no cracks to catch and hold the dirt. And it's warm . . . absolutely free from draught and wintry chills. The blue Jaspé floor in this room is Armstrong's No. 18. There are scores of other patterns, too, all of them able to take the wear and tear of a playroom, and stay bright and cheery.



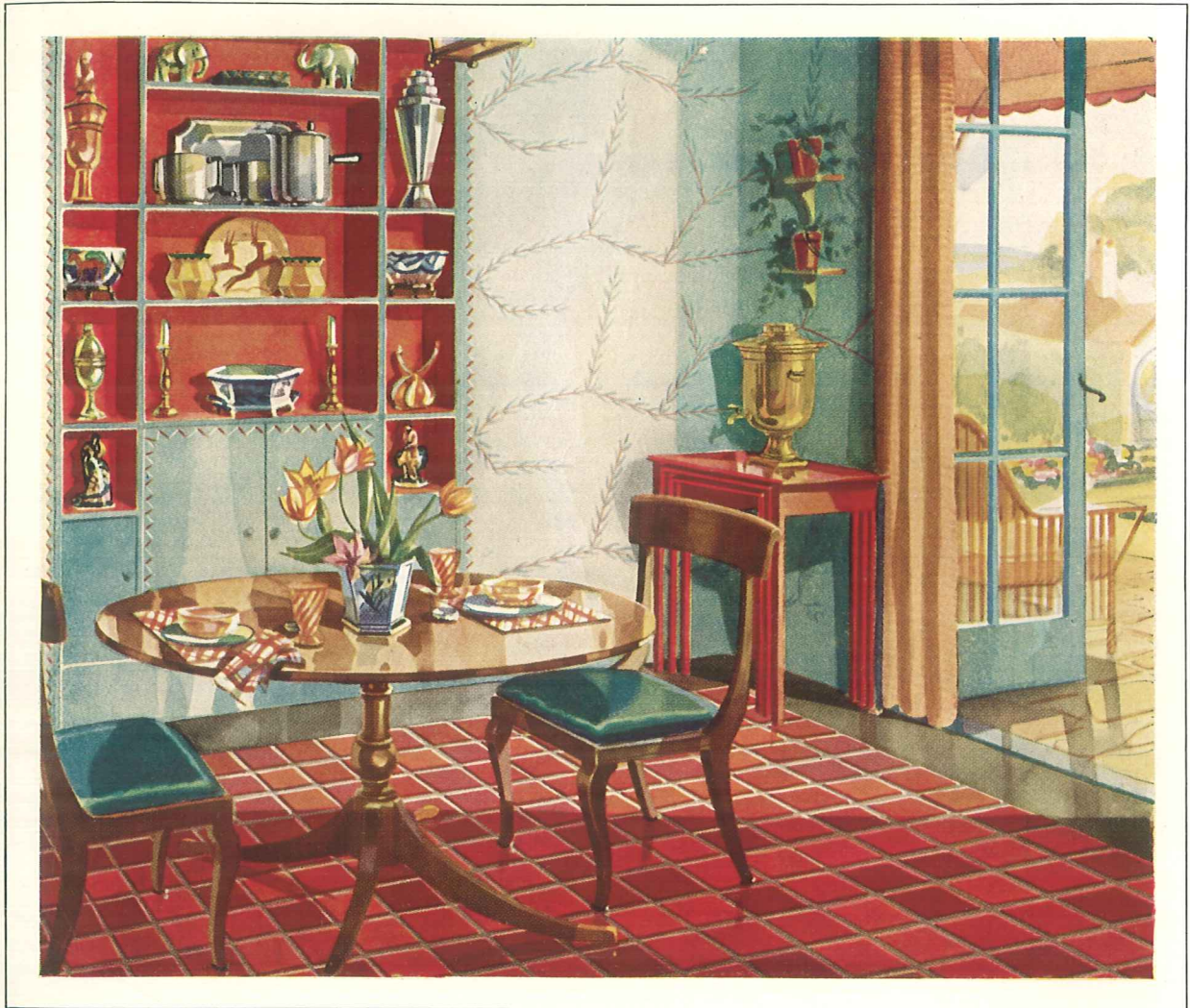
Bedroom . . . Personality in a Period Room

THIS bedroom is unquestionably Early American. And yet it does not have the cast-from-a-die look that so unfortunately characterizes many period rooms. There is no slavish following of stiff-necked rules here. The whole room sparkles with spirit . . . it is different . . . unusual. And all because the designer showed ingenuity in selecting the floor. The designer has boldly set forth . . . discarded some obsolete ideas about floors . . . and let pattern and color combine in a way to command admiration.

Like a meadow of rippling grass is this floor of Armstrong's Green Jaspé. It makes the whole room look fresh and clean. It's new. It's modern. And yet it blends perfectly with the old maple chest, the canopied four-poster, and the salamander chairs. The room is still Early American in spirit, but it is modern in tone. No matter what period you may select, there is an Armstrong pattern that will help you put a touch of your own personality into it. And the modern floors are as easy to select as draperies.



HERE IS THE WAY THE DECORATOR PLANNED this in miniature. The small samples gave her a very good idea of the effect she would get.



Breakfast Room . . . Friendly and Bright

IN SUCH a room as this you may give color free reign. Notice that the three primary complementary colors have been brought all together here in the same room. The vermillion tone of the floor is carried to the wall by the china closet and the small table. The blue-green of the wall is brought to the floor by the chair seats. The lighter tone of the cream-yellow ceiling is nicely tied in with the whole scheme by the warm beige drapes. Let me call your attention to the two tiny flower-pot shelves and to the cunning

way in which the wall motif has been picked up by the scalloped edging around the closet and along the upper wall border. If you look closely, you will note an added and highly effective color touch in the red edge of the scalloped sides on the china closet.

The nest of tables in the corner is separated and used when tea is served on the adjoining sun porch.

The whole room scheme is based upon a lovely embossed pattern of Armstrong's Inlaid Linoleum (No. 6018).



Some Interesting Room Schemes Mirrored in Miniature

THIS and the next three pages show how one may use visualization in miniature to plan any type of room. The pictures are taken from set-ups of actual materials in the Bureau of Interior Decoration here at Lancaster. The room schemes follow four popular types: Modern, Spanish, English, and Colonial.

Each of these room schemes is planned from modern materials, available today in the department stores of almost every city and town. I made certain of this by shopping for the materials myself. Everything used is being sold in retail stores. If you would like to have me help you plan your rooms, I will do so, gladly. Fill out the Decorator's Data Sheet in the

back of this book. Be sure to give a complete description of each room, as every detail is important in effective planning.

On receipt of your sketch, I will send you color scheme suggestions for each room, based on color samples of the floors, wall finishes, woodwork, and draperies. I am sure that by working together in this way, we will be able to obtain some room effects even more pleasing than you have expected.

Hundreds of women in all sections of the country have taken advantage of this offer of free decorative service. Many have written to say they have been delighted by the attractive suggestions I sent them.

Modern . . .

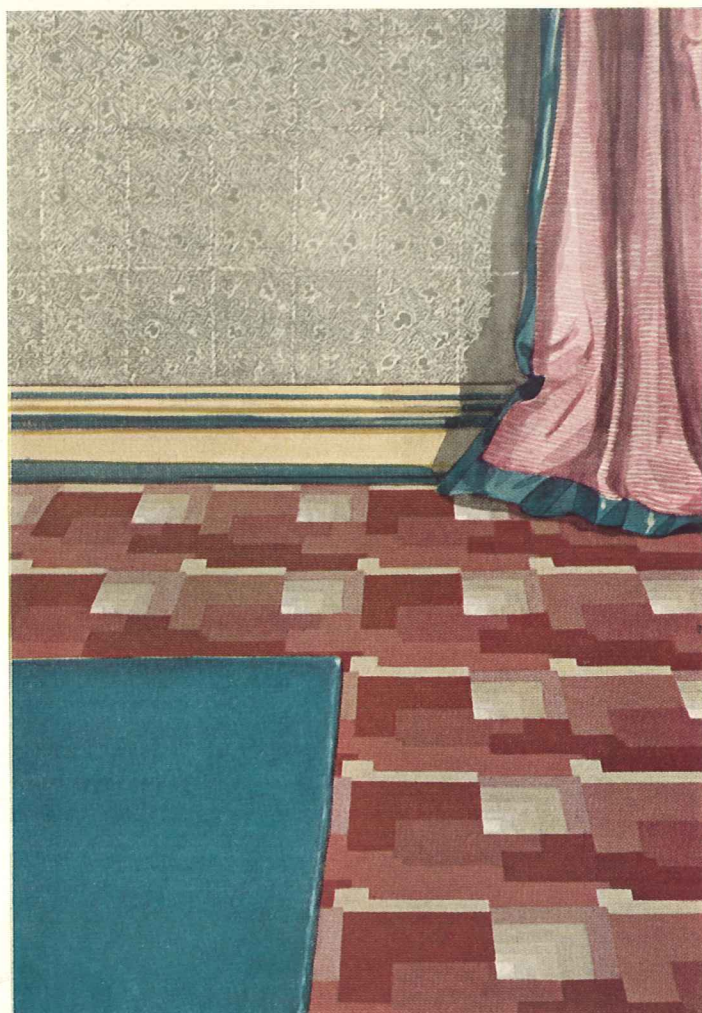
COLOR SCHEME NO. 1 FOR HALL, LIVING-ROOM, OR DINING-ROOM

WHAT FLOOR COULD BE MORE EXPRESSIVE OF THE MODERN THAN LINOLEUM—THE MOST MODERN OF FLOOR MATERIALS? HERE THE DESIGN IS RIGHT IN TEMPO WITH THE NEW THOUGHT IN DECORATION AND FURNISHING. THE COLORING ECHOES THE LOVELY TONES OF DEEP SEA FORMATIONS, AND THE LITTLE NOTE OF GREEN-BLUE IN THE BORDER OF THE DRAPERY WAS ACTUALLY SUGGESTED BY A SEA PLANT OF SOFT, PINKISH MAUVE AND BRILLIANT GREEN-BLUE.

THE WALL PAPER IS SILVER JAPANESE TEA BOX PAPER, TONING IN EXQUISITELY WITH THE SILVER LIGHT IN THE LINOLEUM AND THE TEXTURED THREAD IN THE HANGING.

NATURALLY, WITH A BACKGROUND SUCH AS THIS, ONE MUST CONSIDER MODERN FURNITURE—SOME LOVELY DARK WOOD AND SILVER FOR CONTRAST. A DEEP GREEN-BLUE RUG MIGHT BE USED, OR A LITTLE LESS EXTREME—EGGPLANT COLOR.

IN THE NEW ARMSTRONG PATTERNS FOR 1929 THERE ARE A NUMBER OF MODERNISTIC FLOOR EFFECTS. THIS PARTICULAR DESIGN, NO. 3197, COMES IN TWO OTHER COLOR COMBINATIONS—LIGHT YELLOW, ORANGE AND GREEN, AND THE OTHER, SHADED GREENS AND BLUES. IT IS THE FIRST PRIZE-WINNING DESIGN IN A NATION-WIDE CONTEST OPEN TO ART SCHOOLS AND IS THE WORK OF MISS PAULINE KARLOFF, OF THE CHOUINARD SCHOOL OF ART, LOS ANGELES, CALIFORNIA.



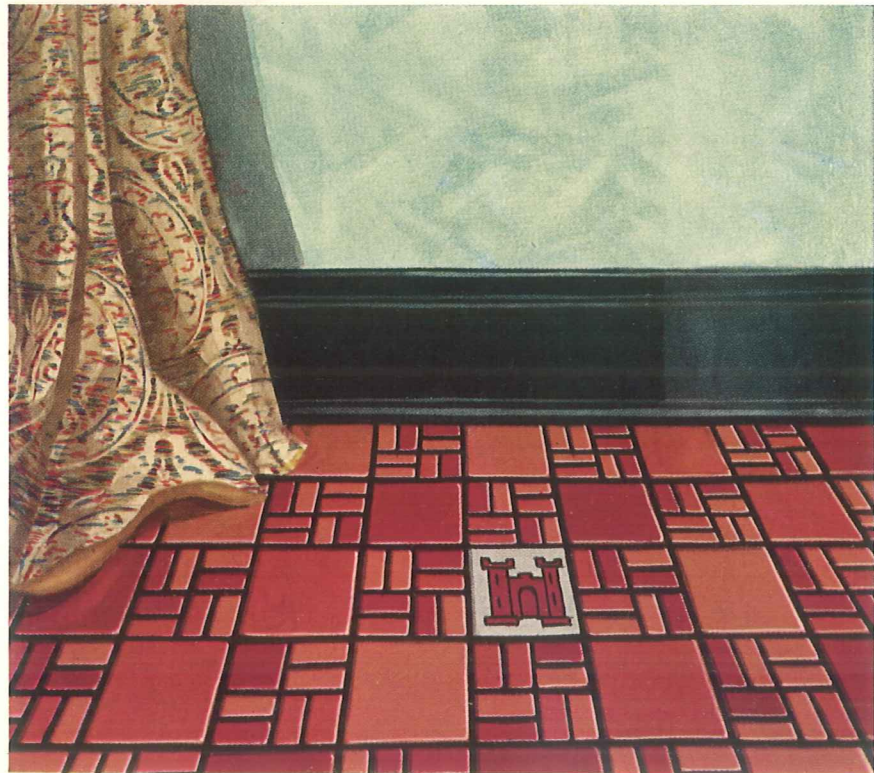
Spanish

SPANISH COLOR SCHEME NO. 2 FOR A LIVING-ROOM

THE VARIED AND BRILLIANT COLORINGS WHICH ARE A FEATURE OF SPANISH ARCHITECTURE ARE DUE LARGELY TO THE UNIVERSAL USE OF TILES AS AN ELEMENT OF ARCHITECTURAL DESIGN, AND IT IS POSSIBLE TO SECURE IN ARMSTRONG'S LINOLEUM, AS IN NO OTHER MATERIAL OF THE SAME PRICE RANGE, A FLOOR OF COLOR, TILE DESIGN, AND TEXTURE.

TYPICALLY SPANISH, THIS SCHEME SHOWS SIMPLE, TEXTURED WALLS, STRIKINGLY CONTRASTED WITH AN EMBOSSED INLAID LINOLEUM FLOOR IN TILE EFFECT (PATTERN NO. 6006) WHICH IMMEDIATELY ESTABLISHES THE SPANISH ATMOSPHERE.

THE GREENISH-BLUE WALLS AND CHENILLE TAPESTRY DRAPERIES ARE RICH AND DISTINCTIVE. THE WOOD TRIM COULD BE PAINTED A SHADE DEEPER AND MORE INTENSE THAN THE WALLS. THE BASEBOARD IS BLACK TO GIVE THAT DESIRABLE ACCENT AND ARCHITECTURAL FINISH TO THE FLOOR. RICHLY UPHOLSTERED FURNITURE AND WALL HANGINGS WOULD BE THE PROPER COROLLARY OF THIS SPANISH ENSEMBLE.



COLOR SCHEME NO. 3 FOR THE DINING-ROOM

THIS SCHEME OF GREEN AND GOLD FOR A SPANISH DINING-ROOM SUGGESTS ELEGANCE. A MARBLEIZED LINOLEUM FLOOR IS STATELY—ALMOST REGAL AND AS OUR COLOR THEME FOR THIS ROOM DEVELOPS WE REALIZE HOW MUCH OR LITTLE A FLOOR CAN CONTRIBUTE TOWARDS CREATING THE PROPER ATMOSPHERE FOR A ROOM.

WHILE NOT PROHIBITIVELY EXPENSIVE, THE GOLD AND GREEN BROCADE WITH A RED STRIPE ADDS DISTINCTION. FINISHED IN GOLD GUIMPE AND HUNG FROM RED-PAINTED POLES, THESE OVERDRAPERIES MIGHT BE SUPPLEMENTED WITH LARGE MESH CABLE NET CURTAINS OF GREEN EDGES WITH RED WOOL FRINGE OR RED LACQUERED RIBBON.

IN A DINING-ROOM WITH A FLOOR AS DECORATIVE AS THIS, A RUG IS NOT HIGHLY ESSENTIAL, BUT IF A RUG IS DESIRED, ONE OF THOSE BRILLIANTLY-EMBROIDERED SPANISH THINGS WITH A RED OR BLACK BACKGROUND WOULD BE USED.

TO GIVE THIS FLOOR (DESIGN NO. 63) A PROPER ARCHITECTURAL FINISH IT SHOULD BE LAID WITH A BORDER OF PLAIN BLACK LINOLEUM.

Colonial



COLOR SCHEME NO. 4 FOR THE BEDROOM



JASPÉ LINOLEUM, BECAUSE OF ITS DELICATE GRAINING, IS WIDELY USED AS AN INTERESTING, YET SUBDUED FOUNDATION FLOOR UPON WHICH TO BUILD EFFECTIVE COLOR SCHEMES. THE ROSE COLOR ILLUSTRATED HERE IS NEW AND EVER SO PRETTY FOR THIS PARTICULAR BEDROOM SCHEME. THE WALL PAPER IS TRUE COLONIAL. THE GLINT OF GOLD AGAINST THE PUTTY BACKGROUND GIVES IT JUST ENOUGH ELEGANCE, AND THE COLOR TONES MARVELOUSLY WITH THE ROSE JASPÉ AND TOILE DE JOUY CHINTZ.

AN EFFECTIVE FINISH FOR THE WINDOW OVERDRAPERIES IS A CORNICE BOARD PAINTED DEEP CAFE-AU-LAIT AND BLACK, WITH GOLD STARS APPLIED AT REGULAR INTERVALS.

THIS ROOM WOULD BE IRRESISTIBLE WITH A CANOPIED FOUR POSTER BED DRESSED IN OLD IVORY AND YELLOW ROSE—A CHEST OF DRAWERS—A DRAPED DRESSING TABLE—A CHINTZED CHAIR—AND SMALL ACCESSORIES IN ROSE AND GREEN.

AS A BACKGROUND FOR THE SOFT, FADED TONES OF RARE OLD HOOKED RUGS, ROSE JASPÉ 14 IS PERFECT.

COLOR SCHEME NO. 5 FOR THE DINING-ROOM

NOTHING SO QUICKLY AND DELIGHTFULLY CREATES THE COLONIAL SPIRIT IN A HALL OR DINING-ROOM AS DOES A TOILE DE JOUY WALL PAPER. THE ONE ILLUSTRATED IS ESPECIALLY PLEASING IN DESIGN AND COLOR. THE DELICATELY STRIPED BLUE - GREEN WINDOW DRAPERY COULD BE HUNG WITH A MOLDED BRASS CORNICE BOARD AND DAINTY DEEP RUFFLED CURTAINS OF IVORY BOBINETTE OR VOILE.

THIS SCHEME SUGGESTS FINELY PROPORTIONED DUNCAN PHYFE OR SHERATON FURNITURE, AND MIRRORING WALL LIGHTS WITH A GIRANDOLE OVER THE MANTEL PIECE.

WHILE A LINOLEUM FLOOR SUCH AS THIS HANDMADE MARBLE INLAID DESIGN NO. 66 WAS UNKNOWN IN COLONIAL DAYS, THE SOFTLY-BLENDED GRAY MARBLEIZED PATTERN IS UNMISTAKABLY APPROPRIATE, AND CONTRIBUTES A DISTINCT NOTE OF GRACIOUSNESS TO THE ENSEMBLE. IF A FABRIC RUG IS USED, A COPPER-COLORED CHENILLE OR WILTON WOULD BE EXCELLENT.



English

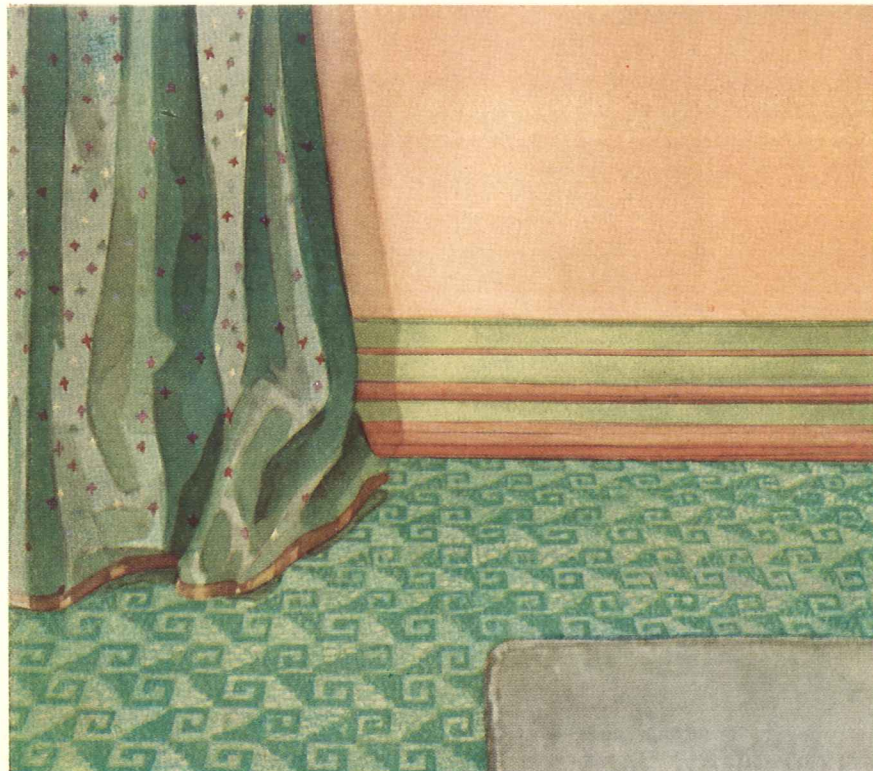
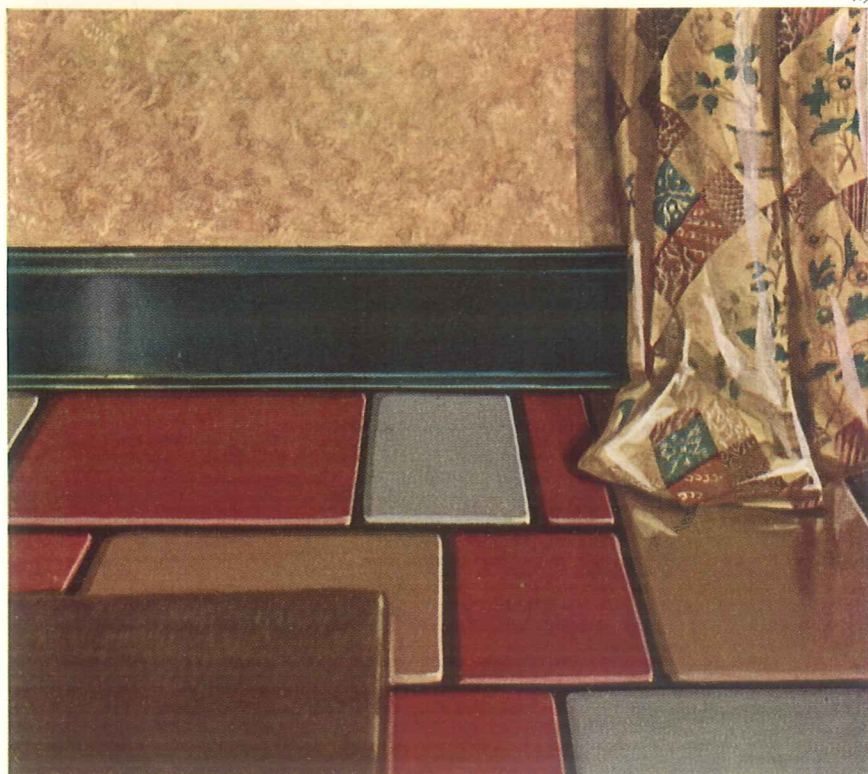
COLOR SCHEME NO. 6 FOR A LIVING-ROOM

AN ENGLISH LIVING-ROOM SOMEHOW SUGGESTS ALL THAT IS COZY, FRIENDLY, AND PLEASANT. THIS SCHEME WAS PLANNED FOR SUCH A ROOM. THE NAIVE CHARM OF THE CHINTZ DRAPERY WITH ITS FUNNY LITTLE FLOWER POTS FINDS THE PERFECT ACCOMPANIMENT IN A STURDY FLAGSTONE FLOOR PATTERN OF ARMSTRONG'S EMBOSSED INLAID FLOOR DESIGN 6042. THIS CHINTZ IS A COPY OF AN OLD DESIGN IN THE ORIGINAL COLORS OF GRAY-GREEN, PEACH, TAN, AND BROWNS. THE WALLS ARE ROUGH PLASTER FINISH, THE WOODWORK, CAFE-AU-LAIT.

IN THE LIVING-ROOM WE LIKE SOFT, DEEP-PILED RUGS, AND TETE DE NEGRE WOULD BE AN EXCELLENT CHOICE FOR COLOR.

WITH THIS SETTING THE FURNITURE SHOULD BE ENGLISH IN CHARACTER—DARK, RICH WOODS. IN FACT, THE ROOM SHOULD BE FRANK AND SIMPLE, IN QUIET COLORS, WITH COMFORTABLE FURNITURE, IN KEEPING WITH AN ATMOSPHERE OF COZINESS.

WHILE THIS PARTICULAR FLOOR DESIGN SHOWN IS LARGE IN SCALE, IT LENDS ITSELF TO ANY SIZE ROOM.



COLOR SCHEME NO. 7 FOR THE NURSERY

PALE PINK AND TENDER GREEN SUGGEST SPRING, AND SPRING SUGGESTS LITTLE, YOUNG THINGS. SO NATURALLY THIS SCHEME IS INTENDED FOR A CHILD'S ROOM.

THE WALLS OF PALE PINK WITH SOFT, GREEN WOODWORK STRIPED WITH PINK AND THE INEXPENSIVE FLOWER-SPRIGGED DRAPERY CALL FOR PAINTED FURNITURE. PINK WOULD BE ENTRANCING AND ORGANDY-RUFFLED GLASS CURTAINS OF THE SAME COLOR.

HERE IS A VERY NEW AND ALTOGETHER CHARMING LINOLEUM FLOOR IN TWO SHADES OF GREEN. THE BEAUTY OF THIS DESIGN (No. 5236) IS ITS SIMPLICITY AND UNOBTRUSIVENESS. IT LOOKS WELL AND INTERESTING FROM EVERY ANGLE. BEING WELL COVERED IT IS SERVICEABLE FOR A CHILD'S ROOM, TOO.

PLAIN FABRIC RUGS—GREEN, GRAY OR ROSE—WOULD BE THE BEST CHOICE BUT WITH DISCRETION, BRAIDED OR HOOKED RUGS COULD BE USED. FOR A GUEST ROOM YOU COULD WORK OUT A BEWITCHING SCHEME WITH ORCHID OR LAVENDER FOR DRAPERIES, AND PRIMROSE YELLOW FOR WALLS.

Special Floor Effects

*Any emblem or design may
be made a permanent
part of the floor*



A CRAFTSMAN who is an artist in linoleum put this ship in the hall of a Pennsylvania home. It adds a touch of individuality to the whole interior.



A SIXTEEN-POINT star, set in plain black linoleum, makes a striking centerpiece for the floor of this modern entrance hall.

SHIPS, stars, heraldry, any of hundreds of individual and distinctive designs, are possible with a floor of Armstrong's Linoleum. While these hand-patterned designs are especially fitted to act as the keynote to large floor areas, they may be adapted very effectively to rooms of any size. They give a note of personality which is usually possible only in very expensive floors. Merchants who sell Armstrong's Linoleum are equipped to give you this special service. You may choose from many designs, or suggest one yourself which will be skillfully created. Several designs in the regular line, too, simulate this hand-laid style, by placing bright-colored blocks, emblems, and heraldic devices at intervals in the linoleum, without symmetry or planned design. Ask your merchant for estimates for creating any floor design you may have in mind.



THIS DOUBLE STAR centerpiece in the studio of Lurelle Van Arsdale Guild, New York artist, and authority on American antiques, is an example of the fine, hand-patterned effects possible with linoleum.

Linotile and Cork Tile

Hand-laid floors of foot-easy tile

FLOORS of hand-laid tile represent the finest floor craftsmanship that the world has ever seen. Mellow tiles of rare, rich colorings, fashioned into exquisite floors by the cunning fingers of old-world masters, still contribute to the distinctive charm of Europe's show places. Naturally, we like to capture in our own home floors as much as we can of the finest features of past floor creations. Hence the lasting popularity of hand-laid floors. But unfortunately, tile, as the old masters knew it, does not fulfill the modern idea of comfort in floors. That is why I want to introduce you to Armstrong's Linotile—the tile of the new spirit.

In Linotile, science has taken tile, and given it modern qualities of which the old master-tilers never dreamed. All the exquisite beauty, all the fascinating design of the old-world floors are here, without the harsh tread of cold, slippery stone. Linotile is really a super linoleum of thick cork and linseed oil composition tiles, inlaid by hand, right in your room.



EACH TILE is laid by hand.

Just as with a linoleum floor, the principal care that a Linotile floor needs is a daily dusting with a dry mop. After the floor is laid, ask the man who installs it to give the floor a good coat of Armstrong's Linoleum Lacquer. Renew this coating as often as the floor shows surface wear. This should not be necessary more than once or twice a year, except in cases of unusually heavy wear.

Occasionally the floor will need washing. Do not scrub it with strong soaps or harsh, abrasive soap powders . . . it isn't necessary. A simple washing with mild soap and lukewarm water will do the job.

Armstrong's Cork Tile

Where quiet and comfort are the paramount requirements, no floor can equal Armstrong's Cork Tile floors. Cork Tile is made of pure cork shavings, compressed and baked into heavy, resilient tiles. It comes in three shades of brown. It will last for generations and keep its springy, comfortable tread.



ARMSTRONG'S LINOTILE MAY BE LAID to create any design, matched to fit any color scheme.

All Around the House

New Uses for Linoleum That Women Discovered for Themselves



THE credit for this page belongs entirely to women who have written to tell me of new and interesting uses to which they have put linoleum. While some of these ideas require several yards of linoleum, the majority of them provide ways of utilizing the little pieces that must always be left after a new floor is laid.

Shelves

A young wife wrote to tell me how to use linoleum for shelves. She was dissatisfied with fancy shelf paper that soon got soiled. Oil cloth was affected by the weather, and even when glued down it did not look neat. Finally she covered each shelf with linoleum to match her floor. The linoleum was cut flush with the edge of the shelf, with no attempt at fancy edges. These shelves are easy to clean, quiet, and easy on the dishes. And more than that, they fit in splendidly with the scheme of the kitchen.



Tray Covers and Coasters

Tile patterns are especially attractive for tray covers and small coasters to go under hot dishes. Simply cut the linoleum to fit tightly within the tray and do not attempt to glue it. Coasters may be made from a single thickness of linoleum, or from two pieces, glued back to back.

Standing Mats

A lot of the tired feeling that comes from tasks like ironing, where one must stand continuously in one place, may be relieved by making a foot-easy mat in the following simple way: take two pieces of linoleum, size about 20 x 30 inches, and glue them together, back to back. These mats may be made from pieces of linoleum left over when the floor is laid. Try using one of these mats when ironing or when washing dishes. The double



thickness of resilient linoleum will do a lot toward making the work less tiring and easing the strain.

Table Tops

Linoleum makes the ideal top for nearly every type of small table. It makes a substantial top for a bridge table, upon which the cards will slide easily. For breakfast tables and kitchen tables it makes a top which is very easy to clean, and therefore *looks* clean and neat at all times. As the top for a sewing table, it has no equal. It chalk-marks and cleans easily. It does not collect ravellings and threads. It's easy to stick pins into, too.



Automobile Floors

"If linoleum makes such attractive floors for modern houses, why not for modern automobiles?" Many letters have told us of this use for linoleum. Manufacturers of the more expensive cars do use linoleum for floor boards and running boards, and you can easily put an attractive linoleum floor of inlaid, Jaspé, or plain color in your car, to replace the cheaper mat you may have or to renew linoleum that has worn.



Wainscots and Walls

Within the last few years, tile-finished walls have been growing in popularity. Linoleum is a practical wall finish from the standpoint of both economy and appearance. Linoleum is laid right over the old wall, cemented just as upon a floor, but without the deadening felt. Every woman will appreciate wainscoting or a wall that can be washed when it gets soiled. Linoleum wainscots have been installed in bathrooms, sun rooms, and kitchens.

The Modern Floor for the Modern Home

THE old type of linoleum floor has long since gone to join the hoop-skirt, the high bicycle, and the stereoscope, in the limbo of the almost-forgotten. Today, linoleum is not merely a good kitchen or bathroom floor, but it is also the acceptable floor for every room in the house. In many ways it is the most attractive floor that can be installed in any room.

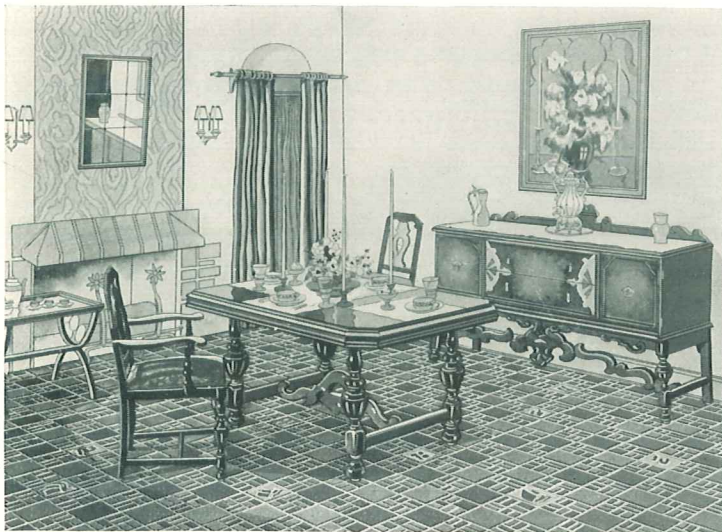
What Is Linoleum?

I have often said that home decorators might well dedicate a fitting memorial to Frederick Walton, the Englishman who invented linoleum. For surely

modern linoleum has contributed more than any other single thing to bringing the smartest floor effects within the reach of the average householder. Consider for a moment the floors that it makes possible: old-world handcraft tiles, exquisite marbles, smart moderns, and scores of other carefully-wrought designs, fitted to every need and taste.

Consider, too, that these floors of Armstrong's Linoleum should last a generation, and still keep their charm, with a minimum of cleaning and care. Then compare the cost of installation of a modern linoleum floor with that of any other floor, and you will easily understand my enthusiasm.

Let me give you a few interesting facts about this new-day floor. Products from all over the world join in its making. Linseed oil from the Argentine, cork from Spain and Portugal, rosin from the Carolina and Georgia pine woods, and color pigments from everywhere, come to Lancaster to be made into linoleum. Jute from India, made into burlap in Scotland, is used as the foundation for this modern floor. These materials are carefully tested before they are accepted, and in the manufacturing process the linoleum undergoes at least a hundred and ten tests. When it finally leaves the factory with the "Circle A" upon it, it is as nearly perfect as linoleum can be made.

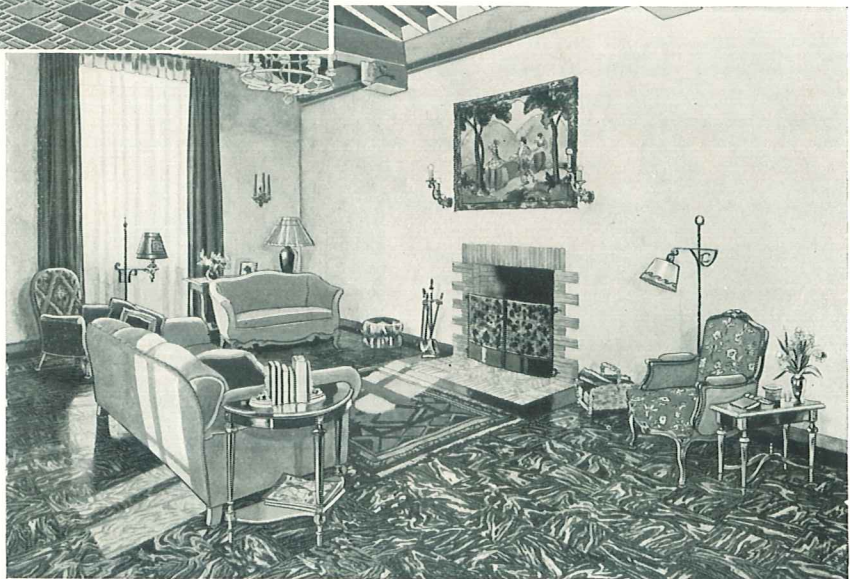


ROSS CRANE, DECORATOR—"This somewhat Spanish dining-room, receiving an excess of warm light, required toning down by the use of a cool color."

"As walls and ceiling had already been finished in a warm gray, it seemed wise to secure green in the remaining large area—the floor. I chose this Embossed Tile effect (No. 6007)."

LIONEL H. PRIES, ARCHITECT—"In planning for the floors of this residence, it was essential that a very rich note be struck. This was achieved by the use of an 'all dark' floor of Handmade Marble Inlaid Linoleum (Design No. 89)."

"I have used linoleum in some portion of each of the last ten residences designed by me. I have found that a unifying color note is most directly obtained by a careful selection of a floor of the proper pattern and color."



There are many different kinds of Armstrong's Linoleum, as you will see in the pattern pages. One of the most popular types is Inlaid Linoleum in which every color goes all the way through to the burlap back. Perhaps the most attractive of these inlaid linoleums are the Embossed Inlaids, in which certain parts of the patterns are sunken below the others. Mortar lines, for instance, are indented, so that each tile stands outlined by its own shadow.

Armstrong's Handmade Marble and Tile Inlaid designs have all the beauty of old-world floors, but they are far more comfortable, and much easier to keep looking clean and attractive. The new designs in Moulded Inlaid Linoleum, some of which are shown on page thirty-two, express the very latest trends in up-to-date floors. Whether the design is centuries old or the most recent creation of modern minds, Armstrong's Linoleum Floors faithfully reflect the feeling which the artist intended to convey.

Jaspé, so called for its likeness to jasper rock, might also be called inlaid, since all of its colors go through to the base. It is made by mingling two shades of a single color during the manufacturing process. In beautiful blues, greens, grays, browns, taupe, and mauve, it makes an attractive floor in rooms where floors of pronounced pattern are not appropriate.

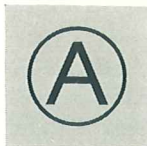
All Armstrong's Linoleum is protected against soiling and staining by the Accolac Process—a process which seals the linoleum surface with a heavy, durable lacquer. The Accolac Process makes cleaning easier, prevents staining from

spilled things and keeps dirt from being ground into the linoleum.

Today, linoleum may be installed in a few hours' time to last for lifetime wear—built in to fit the room. It is warm, comfortable, waterproof, even dirtproof. With rugs, or without them, it is a floor of which any woman might well be proud.

It can be laid right over your old floors of wood, over new tongued-and-grooved underflooring, and over concrete. The best method of installation is to have your linoleum floor permanently cemented over a layer of builders' deadening felt as described on page 23. Then you need never worry about floor refinishing, for your new linoleum floor does not crack, splinter, warp, or buckle.

Your local furniture, department, or linoleum store is prepared to give you complete estimates on the cost of installing these modern floors in any room in your house. So let your merchant show you how economical these floors really are.



You can identify Armstrong Products by the "Circle A" trademark on the back.



SAYS JOHN MURRAY ANDERSON, NOTED PLAY PRODUCER:

"Home decorators, or 'home directors,' as they might well be called, don't often realize the power they can sway. For all of us players in this drama of life quickly react to surroundings: become cheerful and friendly amid cheerful scenes; formal, sometimes even hostile in a different atmosphere.

"So planning a room is really very much like planning the setting on a stage. You must consider not only the practical purpose of the room, its size, exposure, and other decorating rules, but also the effect that the room will have upon people who enter it.

"Select your floors for effect just as carefully as you select draperies and furniture. And today you can get any color, any design you desire, in the new linoleum floors."

Cleaning Now a Matter of Minutes

New Accolac Process makes Armstrong's Linoleum waterproof, spotproof, stainproof, worryproof

DID you ever spill ink or hot grease on a floor? Or have the children come scampering in gleefully from play, with half the dirt in the neighborhood on their feet? Such an event used to reach the proportions of a minor disaster, didn't it? But if the floor had been Accolac Processed Armstrong's Linoleum—a quick wiping with a damp cloth and not the trace of a stain would have remained.

"The floor is ruined!" Those are indeed four doleful words, but they are words you rarely need use if your floors are Armstrong's Linoleum. I know of

no floor that is quite as easy to clean, or to keep clean. And I have learned a great deal about floors in the years that I have worked with them. When you compare the easy, jiffy-quick cleaning of these floors with the back-breaking, nerve-wracking methods that other floors require, I

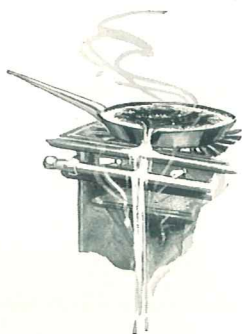
think that this point alone will win you to Armstrong floors. Let me tell you about the new Accolac Process that makes these floors so easy to clean, so easy to *keep* clean.



A quick wiping removes all traces.

Armstrong's Accolac Process

By the Accolac Process, a heavy, durable lacquer is applied to the surface of the linoleum. The face of the linoleum is permeated with this lacquer in such a way that it becomes an integral part of the linoleum, penetrating far enough to insure a permanent bond. Dust cannot cling to it, and heels cannot grind dirt into it. Fruit acids, hot grease, sticky syrups, ink, nothing that you ordinarily use around the house can really affect the satinsmooth Accolac-Processed surface.



Spilled grease cannot stain.

Consider This Easy Daily Care

Unless you enjoy scrubbing, unless you like to tear the house up to clean, you will be glad to

know that Armstrong's Linoleum Floors seldom need scrubbing, need only a very little care to keep them fresh and bright. Should the semi-glossy surface become dull through wear, you can easily renew it within a few minutes with Armstrong's Linoleum Lacquer.

As for daily care—a few turns with a dry mop—that's all. All dirt is surface dirt and brushes easily away. Should the floor need it, run over it with a damp cloth. Do not bother to scrub—put the hours you used to spend scrubbing to some better use.



Surface dust brushes away.

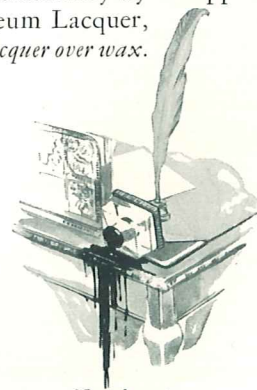
Waxing Is Help

In living-rooms, dining-rooms, bedrooms, show-rooms, etc., under every ordinary condition an Armstrong's Accolac Processed Floor can be kept bright and new-looking by an occasional waxing. Use only a little wax, since it will not penetrate the processed surface to any great extent. Polish thoroughly. A thin coating of wax, thoroughly polished, will add a rich sheen to an Armstrong's Accolac Processed Floor, a finish that is especially effective in Marble and Jaspé designs.

In rooms such as kitchens and entrance halls where frequently tracked-in dirt makes washing necessary, the floor may be freshened occasionally by an application of Armstrong's Linoleum Lacquer, instead of by waxing. *Do not lacquer over wax.*

Is It any Wonder?

I have tried to tell you very briefly some of the advantages of modern floors of Armstrong's Linoleum. Is it any wonder that leading decorators and architects are endorsing these modern floors enthusiastically? Or that women everywhere are finding new beauty for their homes—finding new relief from heavy cleaning cares in these new-day floors? Is it any wonder that I chose Armstrong's Linoleum Floors for every room in my own little home, and just as enthusiastically recommend them for yours?



No ink stains.

An Old Floor in the Morning a New Floor by Sunset

AFTER you have planned everything to your own satisfaction, after you have selected your linoleum, one point remains to be considered. Be sure that your linoleum is laid in the modern, accepted way. Nothing is more important to the life and beauty of the floor.

In nearly every town there are stores equipped to lay floors by the Armstrong method, which is shown in the pictures on the opposite page. We will gladly send you a list of such stores in your vicinity upon request. This modern method of laying linoleum has been developed as a result of years of country-wide investigation and prolonged study and experimenting in the Armstrong Laying School. The simple steps it calls for are graphically illustrated.

Good Laying Is Worth the Price

The most modern method of laying linoleum may be described briefly as follows:

First a layer of builders' deadening felt is laid over the old floor. This felt lining is pasted down and is then rolled smooth with a heavy roller. Over this the linoleum is pasted and the seams and edges sealed with waterproof cement. Again the whole floor is rolled. The result is a permanent, and to all appearances, one-piece floor, free from all bulges and cracks, and as smooth as a table top.

Many people have asked the reason for using the builders' deadening felt. There are several very good reasons. In the first place, it relieves the linoleum of

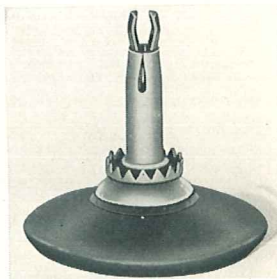
the strain caused by the give-and-take of the floor boards. The dampness of summer swells the boards and makes them fit snugly, but the furnace heat of winter contracts them again and causes the joints to open up. The felt layer takes all this stress and strain. Furthermore, the deadening felt adds to the resilience of the linoleum, and by closing cracks in the under floor, is a further protection against the cold of winter.

Many Worth-while Advantages

By the Armstrong method a floor can be installed in the average sized room in less than a day, without bother or upset. There is no second calling for refitting, no disarranging of furniture a second time. Naturally such a method costs more than tacking, but it adds years to the life of the floor, and much to the beauty of the room. Linoleum laid in this way is not a floor covering, but a *floor*, and rugs are used over it, just as they would be over any other type of floor.

The pictures on this and the following pages illustrate graphically this modern method of installing floors. Turn your room over to the layers in the morning. You'll have it back in the evening with a permanent, new floor that will make the whole room seem new again.

One further suggestion: Whenever you get a new linoleum floor, or if you have one now, see that it is properly protected from the sharp feet of heavy furniture. Gliders cost but little, and will go far to save the beauty of your fine resilient floor.



PUT GLIDERS UNDER the heavier furniture pieces. This simple precaution will repay you by preserving the life and beauty of your new floor.

HERE IS THE ROOM in which the floor was laid as shown on the opposite page. This floor is permanent, comfortable, waterproof and dirtproof.

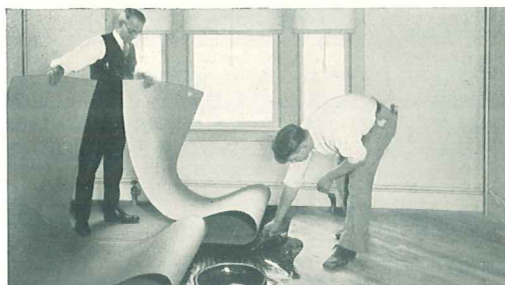
This Is How It's Done . . .



HERE WE GO. The furniture has all been moved out. If practicable the radiators, too, are disconnected and temporarily removed. Up comes the quarter-round moulding at the base board. All the floor boards are made tight and smooth. Every bit of dust and dirt is carefully swept up and is removed.



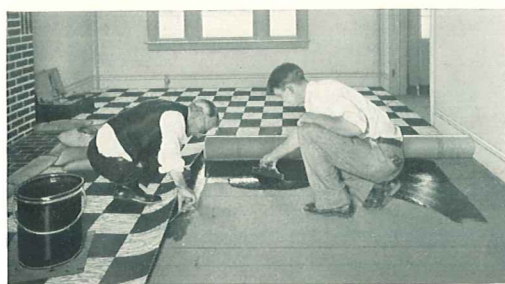
NOW ARMSTRONG'S LINOLEUM PASTE is being spread over the floor. The deadening felt, cut into proper lengths, will be laid in place, and rolled out smoothly, with seams butted closely and carefully to provide an even, continuous cushioning foundation for the linoleum which follows.



NOW WE'RE WELL ON OUR WAY. Once cut to the correct room length, the six-foot-wide linoleum sections are quickly pasted to the builders' deadening felt, and rolled smooth. We're working rapidly. Note that the edge around the fireplace is being sealed now with waterproof cement.



EDGES ARE MATCHED and fitted so carefully that you'll have a hard time finding the seam. The layers paste the second strip of linoleum to the felt and seal the seam with waterproof cement. When the cemented seam and edges dry we'll have a built-in floor that is practically one single piece.



THERE'S just time enough before lunch to roll the seams and weigh them down with sand bags. Then we'll leave the floor for a few hours. After lunch we'll clean the floor thoroughly and polish it, too, if you like. You'll be delighted with your new floor, when you walk on it and live with it.



ALL FINISHED by 4:30. Sand-bags taken up, quarter-round back in place, floor cleaned. Furniture may be moved back and everything made ready for the evening meal. There you are! In less than a day, a floor is laid whose beauty and comfort should last as long as the house itself.

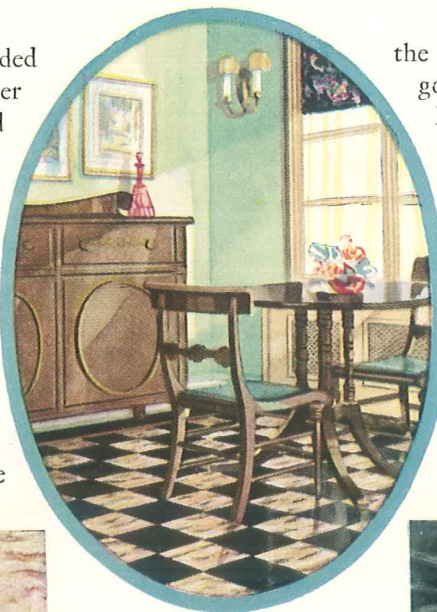


Handmade Marble Inlaid Linoleum

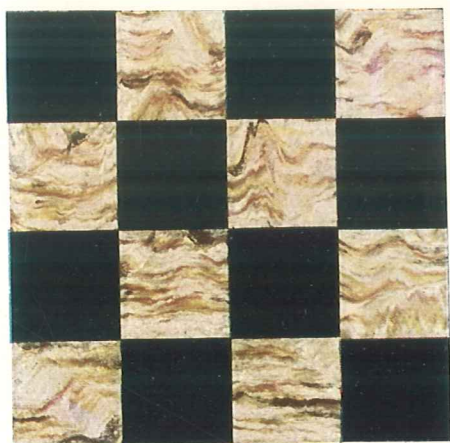
the Aristocrat of Modern Armstrong Floors

FLOOR beauty has never exceeded that attained by the old master tilers when they created marble and tile designs that still draw the admiration of thousands of tourists at Europe's show-places.

Similar patterns, translated by Armstrong designers into modern linoleum are shown on these pages. Here, in the Handmade Marble Inlaid, each separate tile has been laid in place on the big factory machine by the hands of skilled craftsmen. These floors have



the feeling of fine workmanship that goes only with painstaking effort. Each of these patterns is well adapted for use in the room where a touch of formality is needed. And any room will look well-dressed with a cheery, colorful floor of Armstrong's Handmade Marble Inlaid Linoleum, just as in every Armstrong Inlaid design, each separate color goes all the way through to the burlap back.



HANDMADE MARBLE INLAID No. 79

LEFT—Although bold in effect, this design is entirely consistent with a formal room scheme, and is very effective in giving a feeling of spaciousness to small rooms. Design No. 79 in 6-inch squares.

RIGHT—This black marble design in 12-inch squares is a regal foil for fine rugs and furnishings. Design No. 89.



HANDMADE MARBLE INLAID No. 89



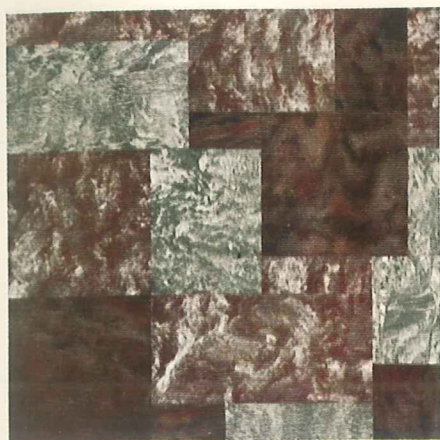
HANDMADE MARBLE INLAID No. 74

LEFT—The basket weave effect of this gray marble against green is as unique as it is attractive. Design No. 74. The larger blocks measure $5\frac{1}{2}$ by 12 inches.

RIGHT—For a room that needs a touch of coolness in its color scheme, there is no more suitable design than this green Marble Inlaid. Design No. 67, 9-inch blocks.



HANDMADE MARBLE INLAID No. 67



HANDMADE MARBLE INLAID NO. 62

LEFT—Two-toned maroons and grays combine to make this pattern rich without boldness. Interestingly unconventional in effect. Design No. 62.

RIGHT—This pattern, too, is charming but unassuming. Each tile blends with the rest without sharp contrast. Design No. 66, 9-inch blocks.



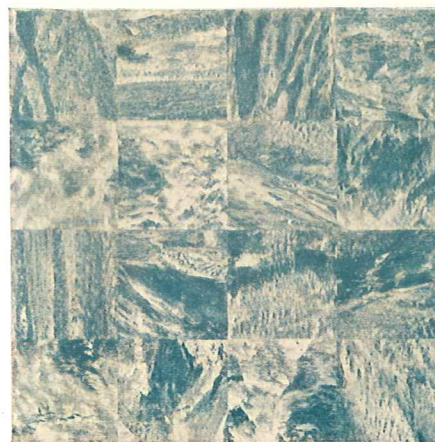
HANDMADE MARBLE INLAID NO. 66



HANDMADE MARBLE INLAID NO. 65

LEFT—An all-over golden brown in blended pattern such as this makes a rich floor for a modern room scheme. Design No. 65, 9-inch blocks.

RIGHT—Here blue, the aristocrat of colors, is used in another all-over marble effect. This pattern is No. 64. Squares measure 9 inches.



HANDMADE MARBLE INLAID NO. 64



HANDMADE MARBLE INLAID NO. 90

LEFT—For richness and warmth of color without boldness of pattern, use this all-over brown marble, design No. 90. Blocks are 9 by 9 inches.

RIGHT—While much darker in tone than pattern No. 67, this all-over green has a suggestion of ocean coolness which will be found very pleasing in rooms that get more than their share of sunshine. Design No. 63, 9 by 9-inch blocks.



HANDMADE MARBLE INLAID NO. 63



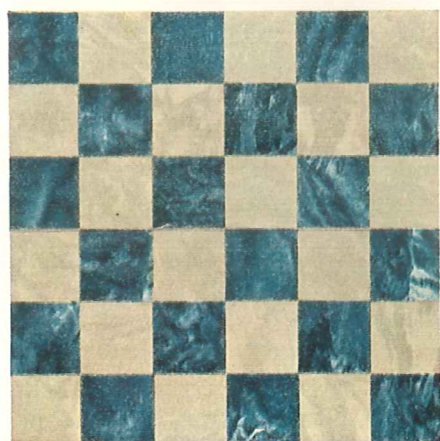
HANDMADE MARBLE INLAID No. 84

LEFT—Inlaid Marble design in contrasting tones of brown. Each block is 9 inches square. This design, No. 84, also comes in 6-inch blocks.

RIGHT—Contrasting red-brown and gray marble in small blocks makes this design, No. 94, especially effective in small rooms. Blocks are 6 inches square.



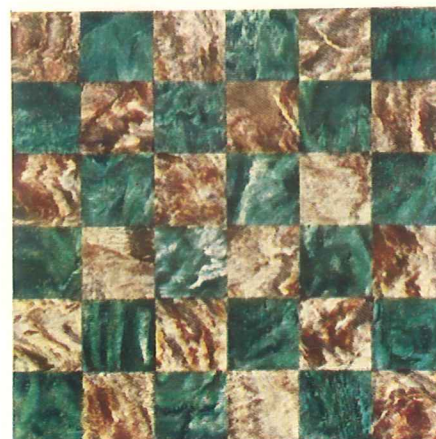
HANDMADE MARBLE INLAID No. 94



HANDMADE MARBLE INLAID No. 96

LEFT—This pattern of alternate blue and ivory marble squares succeeds in catching plenty of bright color that will add character to any room in which it is used. Pattern No. 96. Blocks measure 6 by 6 inches.

RIGHT—While the green and sienna marble blocks in this pattern are of contrasting colors, the marbleized effect causes them to blend without a hint of harshness. Ideal for sun porches. Design No. 95, 6-inch blocks.



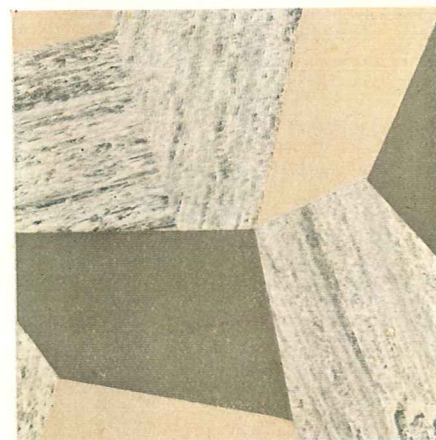
HANDMADE MARBLE INLAID No. 95



HANDMADE MARBLE INLAID No. 61

LEFT—As though set by the hand of a master-tiler, each marble square in this pattern is cleverly stepped up from its neighbor and emphasized by small black fill-in blocks. Pattern No. 61. Large squares measure 8½ inches.

RIGHT—A frankly modern design with each large inlaid block cut to a different geometrical pattern. It is well adapted to sun porches, entrance halls, or to any room where a modern touch is desirable. Pattern No. 99.



HANDMADE MARBLE INLAID No. 99

De Luxe Marble Inlaid Linoleum

New in design, coloring, and construction

DE LUXE Marble Inlaid is an entirely new type of Armstrong's Linoleum, introduced here for the first time. By an exclusive process Armstrong designers have been able to create a fine marbling and superior texture that has heretofore been possible only in more expensive Handmade Marble Inlaid Linoleum. Three colors are usually used, and colors from each tile carried into the others by the marbleizing, giving the whole pattern a charmingly blended effect.

The five patterns shown on this page necessarily give but a very sketchy idea of this line which now contains 32 patterns, each one entirely new. Leading merchants in every part of the country are displaying this new De Luxe Marble Inlaid Linoleum. Your merchant will be glad to give you estimates on these or other modern patterns. Just tell him the size of your room—he and his expert layers will do the rest.



DE LUXE MARBLE INLAID No. 13001

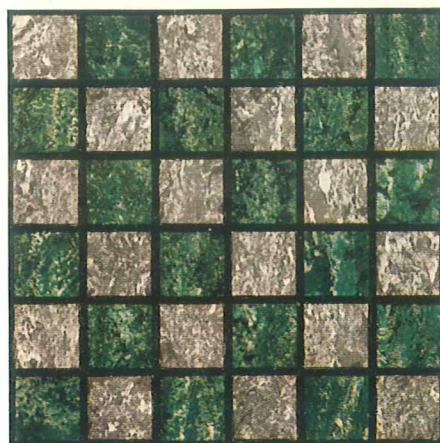


DE LUXE MARBLE INLAID No. 13020

RIGHT, ABOVE—Eggplant, a very popular decorative color today, blends pleasingly with soft gray in this design—and blends pleasingly, too, with nearly every color scheme. Design No. 13001, large blocks are 6 inches square.

LEFT—The contrast of white and black marble makes this design particularly striking and usable. Design No. 13020, 9-inch squares.

RIGHT—Each square in this green and gray De Luxe Marble is distinctly emphasized by a strong black interliner. Design No. 13061, squares measure 3 inches.



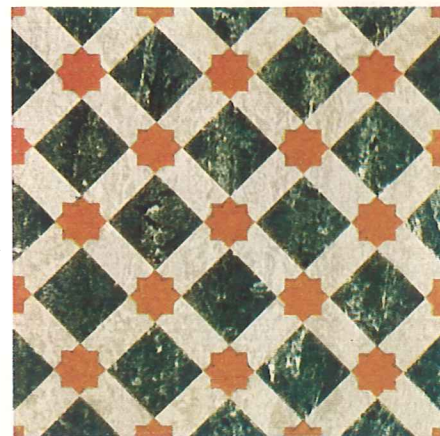
DE LUXE MARBLE INLAID No. 13061



DE LUXE MARBLE INLAID No. 13040

LEFT—Marbleized squares in three different colors give this pattern an unusual interest which is still further increased by unusual placing of the squares. Design is No. 13040, 3-inch squares.

RIGHT—Eight-point stars in orange, inserted at each junction of the broad interliners give this pattern a feeling of bold distinctiveness. Design No. 14061.



DE LUXE MARBLE INLAID No. 14061

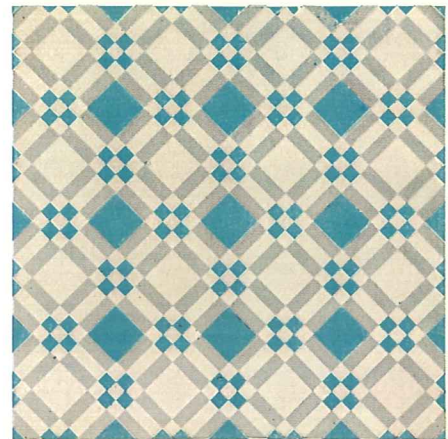
Plain and Marbleized Tile Effects

Another idea for more attractive floors

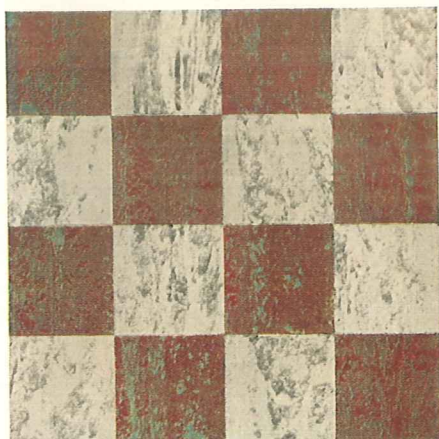
MANY period rooms, such as the Spanish, demand tile floors. Then there are certain rooms in every home—sun porches, entrance halls, bathrooms—that may be greatly improved in appearance by the addition of a floor of tile design. Armstrong's Linoleum in tile effects offers every advantage of tile with the added advantages of comfort and easy cleaning.

This group of Armstrong floors is characterized by a wide range of designs, created to answer every decorative need. Unusual tile effects in both plain and marbleized linoleum come in colors to match any room scheme, in designs to interpret any desired decorative effect. Select the floor that you like and the rest of the room scheme will follow easily and naturally. Your merchant will gladly show you his assortment of new Armstrong patterns.

These patterns are all inlaid; every color goes all the way through to the burlap back, so the design will never wear off.



STRAIGHT LINE INLAID No. 0171

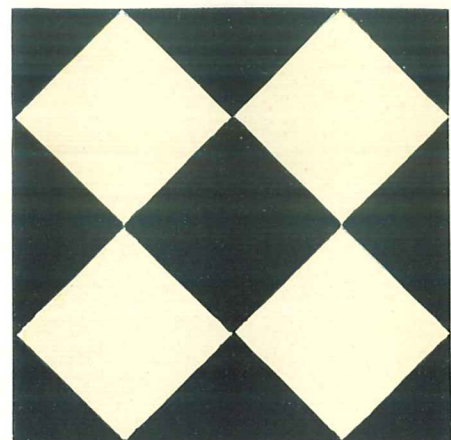


STRAIGHT LINE INLAID No. 1561

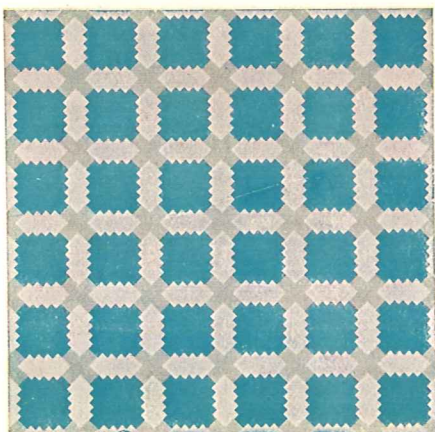
RIGHT, ABOVE—This serviceable pattern will add much to the attractiveness of kitchen, pantry, and service rooms. Design No. 0171.

RIGHT—One of the most popular plain-tile patterns is this one in black and ivory squares set on a diagonal. Design No. 350, 6½-inch squares.

LEFT—Here the green and red, attractively blended in the marbleizing of the colored blocks, is effectively backed by blocks of gray marble. Design 1561. Blocks measure 4½ inches.



STRAIGHT LINE INLAID No. 350



STRAIGHT LINE INLAID No. 272

LEFT—An old member of this group that has seen its popularity grow with each year. It now comes to you with the new Accolac Process surface. Design No. 272.

RIGHT—Here you are offered for the first time a deep, marbleized blue. Squares of gray emphasize the clearness of the rich blue coloring. Design No. 0196. Blocks measure 3 by 3 inches.



STRAIGHT LINE INLAID No. 0196

Embossed Inlaid Linoleum

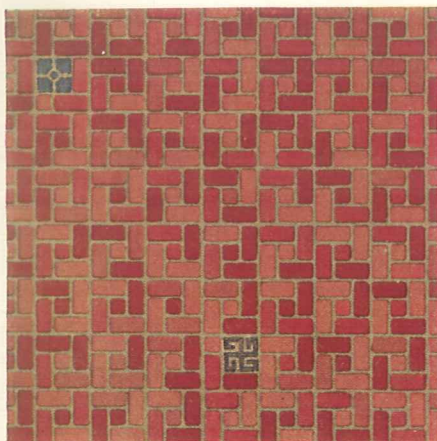
Different from any floor you know

THESE Embossed designs are rich, both in color and texture. Each has a unique textured effect that you can both see and feel. Mortar lines in tile patterns are actually sunken below the surface, so that each tile stands out clearly, emphasized by its shadow. In designs other than tile effect, units in the design are brought out by the embossing. In some of the newer patterns the linoleum is embossed to three depths, giving an unusually effective play of light and shadow.

The coloring in this new type of linoleum, too, is different—heather browns, dusk-blue greens, tapestry tans, rugged reds, etc. Nor is the color tone of each design repeated regularly. Rather it is freely varied in a delightful handcraft effect.

Every color in these designs goes all the way through to the sturdy burlap back. They can't fade out or scuff off.

Nearly every good furniture, department, or linoleum store now carries Armstrong's Embossed Inlaid Linoleum.

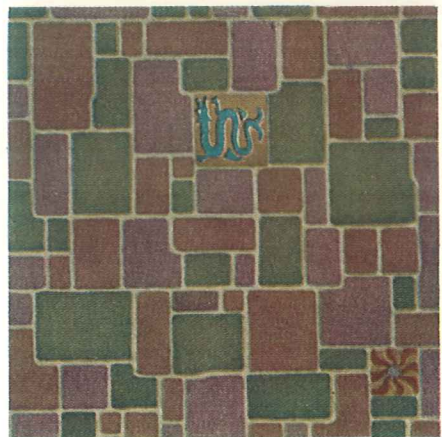


EMBOSSED INLAID No. 6028

RIGHT, ABOVE—Unusual design in blue-green, black, and red. Design No. 6071.

LEFT—Ceramic tile motif with no regular repeat of either color or design. Interesting figures in contrasting colors are spotted at random. Design No. 6028. Comes also in other colorings.

RIGHT—Broken flagstone is the motif for this design. The irregular blocks suggest skillful hand fitting. Colors are delightfully blended. Design No. 6062.



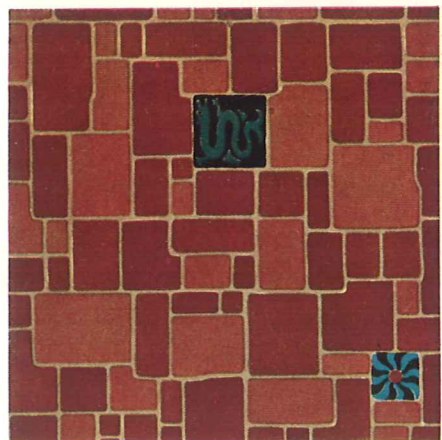
EMBOSSED INLAID No. 6062



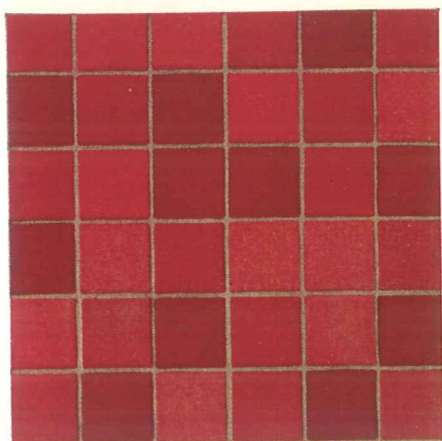
EMBOSSED INLAID No. 5226

LEFT—A figured effect in soft pastel colorings. Although following a set pattern, the artist has created a pleasing freedom in his design. Especially adapted for use in bedrooms. Design No. 5226.

RIGHT—Another broken flagstone design in bright red, with interesting figures fitted into the design at random. Ideal for the entrance hall or sun porch. Design No. 6061.



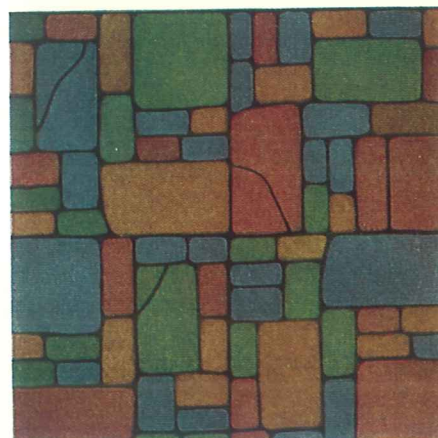
EMBOSSED INLAID No. 6061



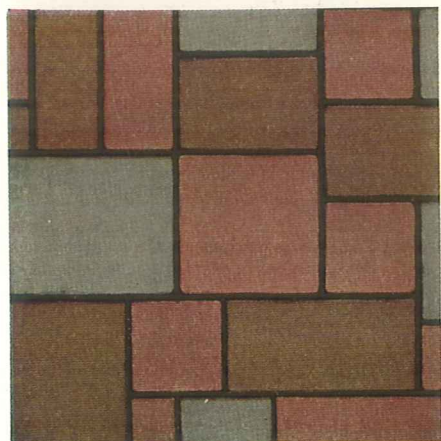
EMBOSSED INLAID No. 6018

LEFT—Alternate shades of red tiles, but with no regular color repeat. Embossed mortar lines. Design No. 6018. 6-inch squares.

RIGHT—A soft blending of four colorings, together with embossed mortar lines and crevices creates this interesting broken stone effect. Design No. 5031.



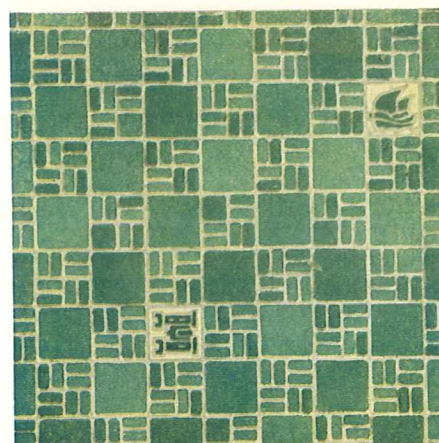
EMBOSSED INLAID No. 5031



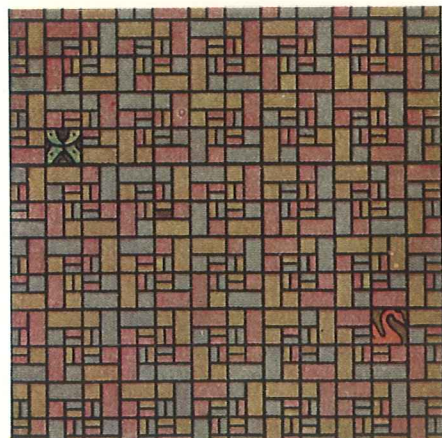
EMBOSSED INLAID No. 6042

LEFT—Large flagstone design, after the manner of old Pennsylvania stone floors. Each unit stands out in relief, interestingly catches the play of light and shadow. No. 6042.

RIGHT—Ceramic tile effect in varying shades of green. Heraldic emblems are scattered at random throughout this design. No. 6007.



EMBOSSED INLAID No. 6007



EMBOSSED INLAID No. 6033

LEFT—Another ceramic tile motif without regular repeats. This design, No. 6033, also comes in other colors. Interliners between all tile units are embossed.

RIGHT—This pebblestone effect in pastel tints is a happy choice for any small room where a bright, light colored floor is wanted. Design No. 6051.



EMBOSSED INLAID No. 6051



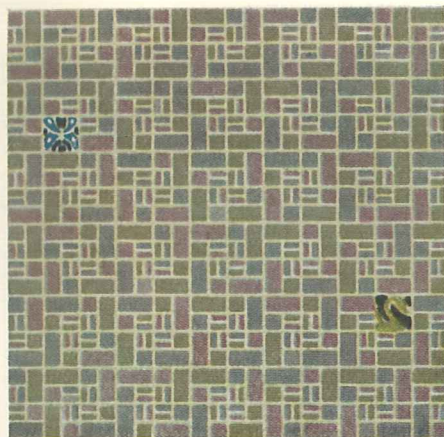
EMBOSSED INLAID No. 3057

LEFT—This conventional floral design will give the dainty touch that is so often lacking in the bedroom. Design No. 3057.

RIGHT—Indicative of the tendency toward freedom in modern floor design is this prize-winning pattern, selected from a recent art-school competition. Design No. 5216.



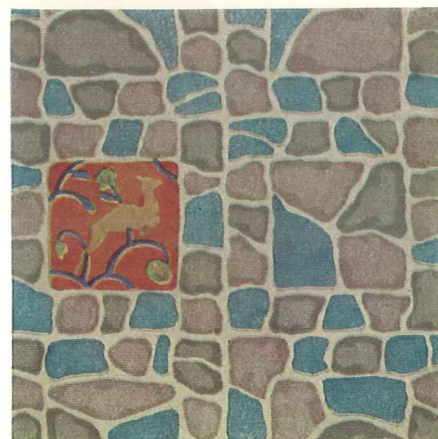
EMBOSSED INLAID No. 5216



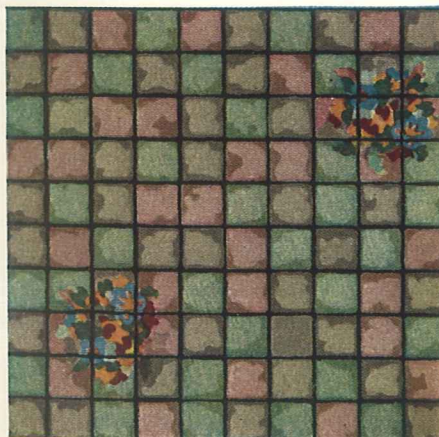
EMBOSSED INLAID No. 6030

LEFT—Small tile motif, differing only in color from design No. 6033. Here, too, small figures spotted at random add life and interest to the design. Design No. 6030.

RIGHT—In this design each unit appears to have been matched and laid by hand. Mortar lines are embossed. The insert figures do not appear at regular intervals. Design No. 6101.



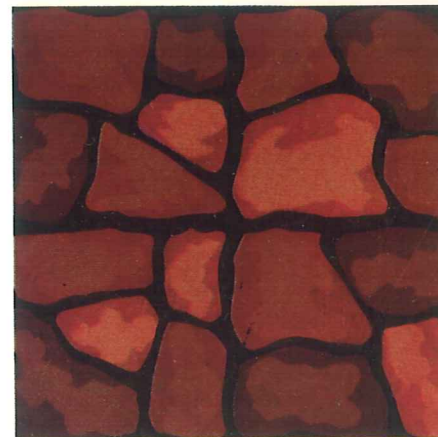
EMBOSSED INLAID No. 6101



EMBOSSED INLAID No. 6092

LEFT—The shaded parts of this new pattern, as well as the joining lines are sunken below the surface giving an unusual textured effect. No. 6092.

RIGHT—Large field stone design in rich reds. Here too, the shaded parts are embossed. Ideal for the entrance hall or sun porch. No. 1101.



EMBOSSED INLAID No. 1101

Moulded Inlaid Linoleum

Softly blended patterns and colors

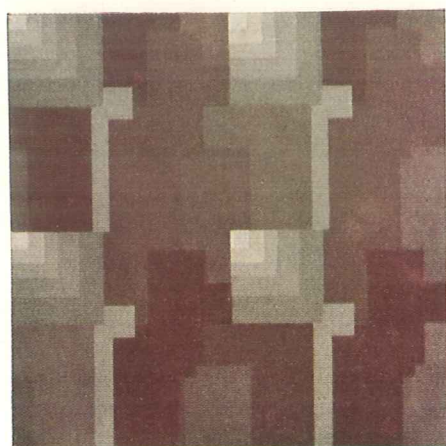
MOULDDED Inlaid Linoleum is characterized by the slightly feathered or uneven edge of each unit and by its soft, blending tones, which are quite apparent in the patterns shown on this page. The moulding process permits new and unusual designs. It is the most acceptable medium for interpreting new modernistic floor motifs. Each separate color goes all the way through. The loose linoleum "mix" is sifted through stencils upon the burlap back, each color separately. Huge hydraulic presses weld the whole into a floor that will give years of wear without losing its foot-easy resilience, or its charming colors.

All designs shown on this page are new. They were prize winners in the 1928 Armstrong Linoleum Floor Design Competition for Art Schools.

There are, of course, many more designs in Moulded Inlaid Linoleum, all of them up-to-date in coloring and pattern.



MOULDED INLAID No. 3186

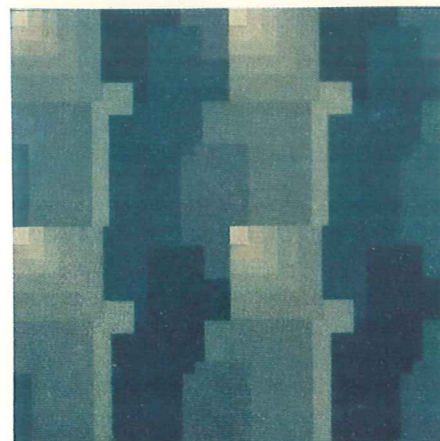


MOULDED INLAID No. 3197

RIGHT, ABOVE—Grays and turquoise blend in soft pastel shades to form this new Armstrong pattern. It is a prize-winner from the recent Art School Competition. Design No. 3186.

LEFT—"Building Shadows," another prize-winner. The subtle, deepening lights and shades in this pattern give it an effect of distance and depth. Design No. 3197.

RIGHT—The same effect in tones of blue. Though it shows a modernistic influence, it can be used in almost any type of interior. Design No. 3196.



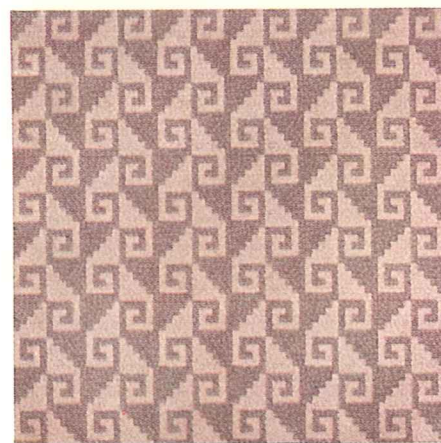
MOULDED INLAID No. 3196



MOULDED INLAID No. 5236

LEFT—No matter at what angle you view this attractive little Greek key design, it forms and keeps an interesting symmetry of line. Design No. 5236 in two shades of green.

RIGHT—Another color interpretation of design No. 5236. This design is ideal for the bedroom.



MOULDED INLAID No. 5235

Plain, Jaspé, and Inset Jaspé

Floors that are colorful yet subdued

ARMSTRONG'S Jaspé and Plain Linoleum are pleasingly "at home" in any room in the house because of their soft, restful colors. Wherever a floor without pattern is desirable, these floors are ideal.

Many people prefer to put Plains and Jaspés in their living rooms and bedrooms, using brighter and more colorful effects in the sun room, entrance hall, bathroom, and kitchen. Both Plain and Jaspé have been popular bedroom floors for years.

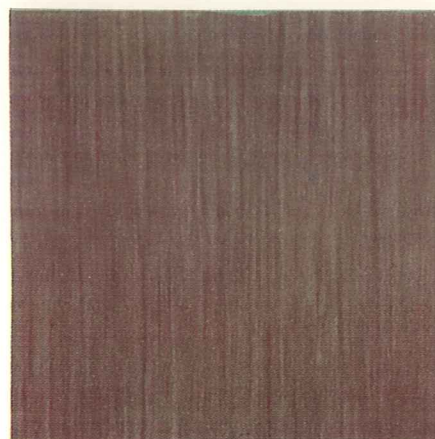
Inset Jaspé, illustrated in the small room section at the right, has small figures inset at intervals, in a way that keeps the floor from a feeling of "sameness." All grades and colorings are protected against spotting and staining by the Accolac Process. Prices vary, depending upon the thickness of the linoleum. Your merchant will gladly give you these prices, all of which are reasonable when beauty, wear, and all-around service are considered.



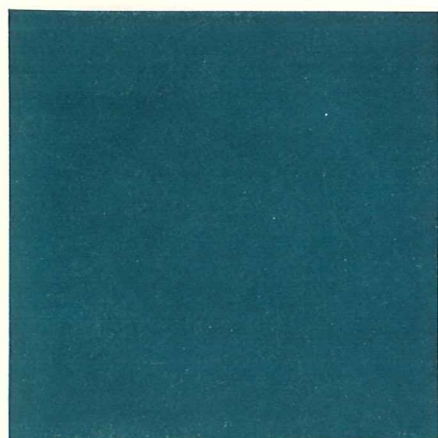
INSET JASPÉ NO. J14

LEFT—One of the new Inset Jaspé designs. Figures inlaid in a field of softly blended gray.
Inset Jaspé No. J14.

RIGHT—Rose Jaspé No. 14. The newest color note in Jaspé. The new Armstrong Jaspé line has even a softer note of blended color than that which has made them so popular in the last.



ROSE JASPÉ LINOLEUM NO. 14



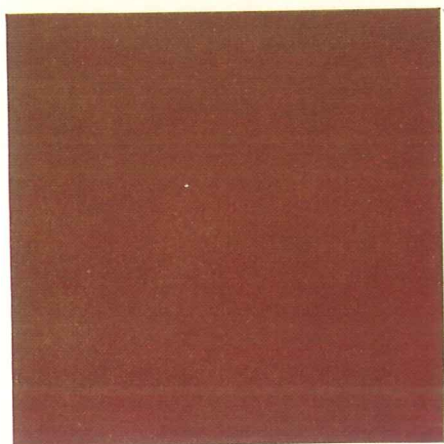
PLAIN BLUE LINOLEUM NO. 29

LEFT—Blue has been well called "the aristocrat of colors." Many home decorators prefer it above all others as an out-of-the-ordinary color note that never fails to make a room distinctive.
Plain Linoleum, No. 29.

RIGHT—Inset figures in brown Jaspé. The soft tone of this design makes it particularly acceptable for rooms that feature colorful furnishings and drapes.
Inset Jaspé No. J13.



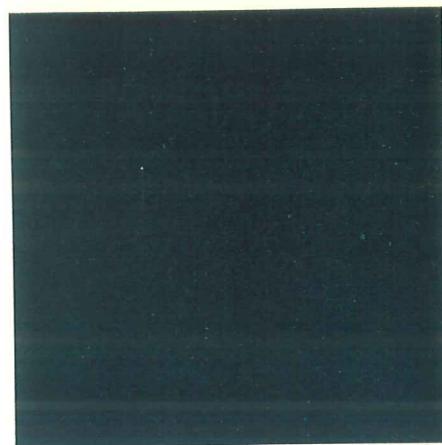
INSET JASPÉ NO. J13



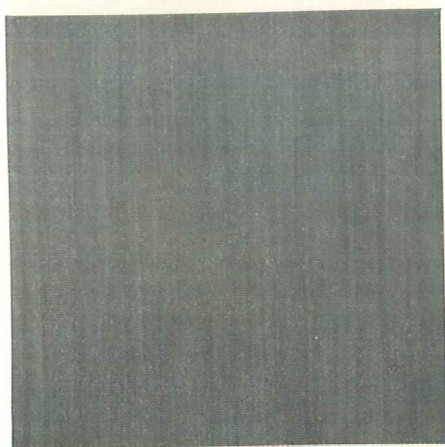
PLAIN TERRA COTTA LINOLEUM No. 25

LEFT—Terra Cotta, color No. 25. Long recognized as a standard floor color, it conveys a pleasant feeling of weight and depth.

RIGHT—Black floors follow the modernistic vogue of a dark ground for colorful furnishings. A table top of this linoleum is also in modern good taste. Color No. 27.



PLAIN BLACK LINOLEUM No. 27



LAVENDER JASPÉ LINOLEUM No. TII

LEFT—Lavender Jaspé, although the most unassuming of floors, is attractive because of its quietness which allows the fullest attention to furniture and rugs. No. TII.

RIGHT—Taupe Jaspé No. 12, another new color note in a Jaspé floor. A soft, restful floor color for any room in the house.



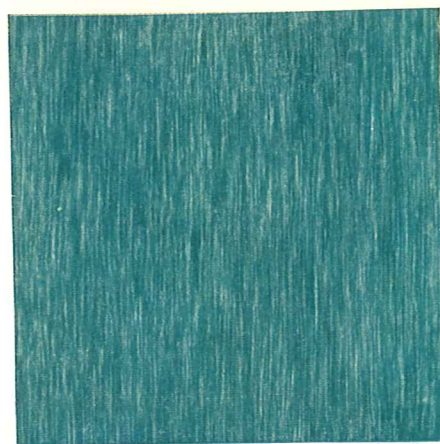
TAUPE JASPÉ LINOLEUM No. 12



GREEN JASPÉ LINOLEUM No. 19

LEFT—Green Jaspé No. 19, has all the cool freshness of a wind-wrinkled meadow. Adaptable for every room where a touch of coolness is needed.

RIGHT—Blue Jaspé No. 18. Put this Blue Jaspé in the nursery or bedroom. You'll like the "different" feeling of its soft, refreshing two-toned effect.



BLUE JASPÉ LINOLEUM No. 18

Arabesq Linoleum

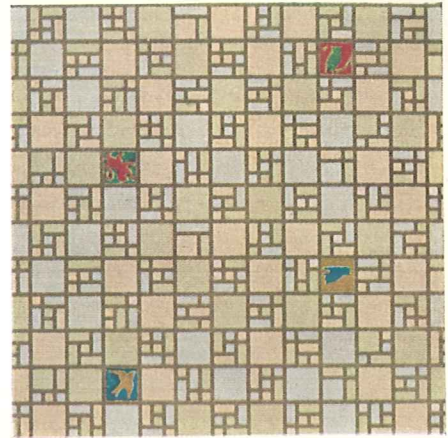
New . . . Charming . . . Inexpensive

ARMSTRONG'S Arabesq Linoleum takes its name from *arabesque*, the style of Arabic decorative art that consists of ornamental designs in low relief.

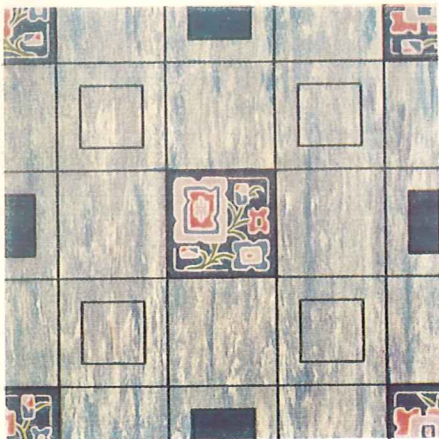
Arabesq linoleum, an exclusive Armstrong product, comes in designs suitable to any room in the house. Only a few of many new patterns are shown here. Other designs—conventional, floral, beautiful geometrics, and a variety of tile patterns are now on display at leading furniture, linoleum, and department stores.

Designs are printed over a background of plain, Jaspé, or marble linoleum in heavy oil paints, so that the plain, Jaspé, or marble base shows through as part of the pattern.

The introduction of this new type of linoleum has made possible the creation of many unique floor designs not available before—and at a price well within the range of modest budgets.



ARABESQ No. 9000

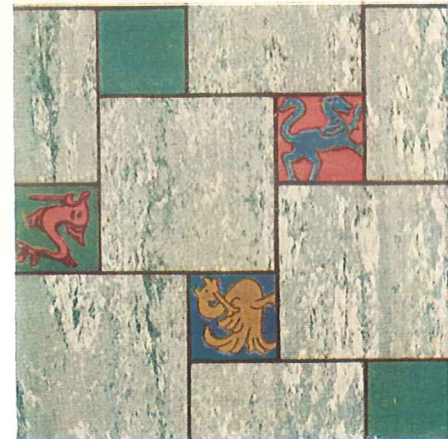


ARABESQ No. 9310

RIGHT, ABOVE—A ceramic tile effect. Tiles of varying sizes and shapes, figures of varying colors. A floor of interest and beauty at moderate cost. Design No. 9000.

LEFT—The marbled background showing through forms the greatest part of this design. Printed work is confined to the squares and joining lines. Design No. 9310.

RIGHT—Interesting figures, alternate with solid green squares, the whole backed by a marbled gray ground. Design No. 9301.



ARABESQ No. 9301



ARABESQ No. 9320

LEFT—An unusual conventionalized floral pattern. Here the printing forms only a very small part of the floor surface. Design No. 9320.

RIGHT—There is a modern feeling of freedom about this figured design in varying geometric shapes. Design No. 9340.



ARABESQ No. 9340

Some New Printed Patterns

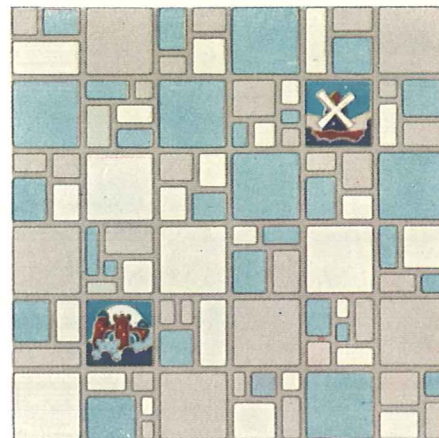
All with Accolac Process Surface

ARMSTRONG'S Printed Linoleum is made of the same high grade materials that are used in all other types of linoleum that bear the Armstrong Circle A trade-mark. It is a warm, quiet, easy-to-clean floor. It has the heavy, sturdy, gray burlap back, characteristic of all linoleum made by Armstrong.

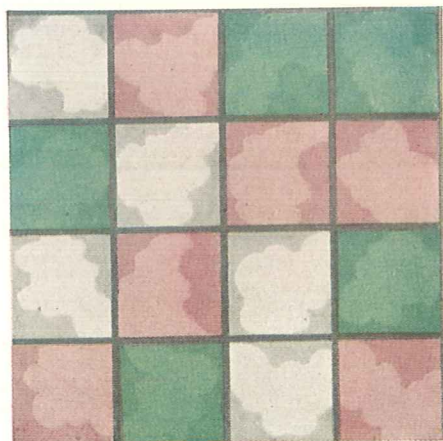
The colors, printed on the surface in durable oil paints, are clear, full-toned and combined in pleasing good taste. Every one of the scores of printed designs is the work of an artist.

Printed designs are the most inexpensive of all types of linoleum. And yet a floor of Armstrong's Printed Linoleum will wear for years. If properly cared for by washing occasionally with a mild soap and water, and by the application of Armstrong's Linoleum Lacquer as needed, once or twice a year, it will keep its fresh beauty for years.

Printed linoleum, like all other linoleum, may be distinguished from other floor covering materials by its burlap back.



PRINTED ACCOLAC PROCESS No. 8094

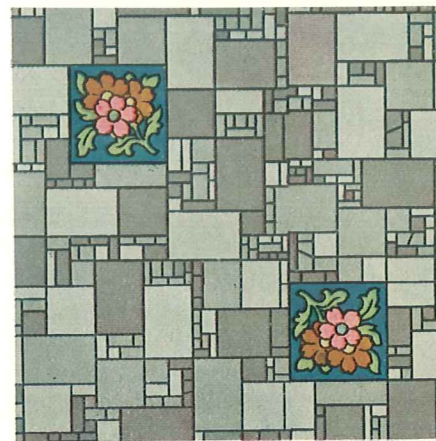


PRINTED ACCOLAC PROCESS No. 8487

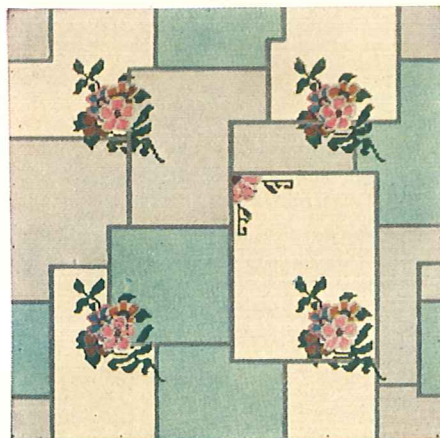
RIGHT, ABOVE—A Dutch tile pattern. This will make a beautiful kitchen or bathroom floor. The colors and design suggest absolute cleanliness, a suggestion that is made real by the Accolac Processed surface. Design No. 8094.

LEFT—A fresh version of colored stone effects, with shaded portions suggesting an uneven surface. Design No. 8487.

RIGHT—An unusual and good-looking design that will brighten up and bring a note of gaiety into your kitchen. Design No. 8415.



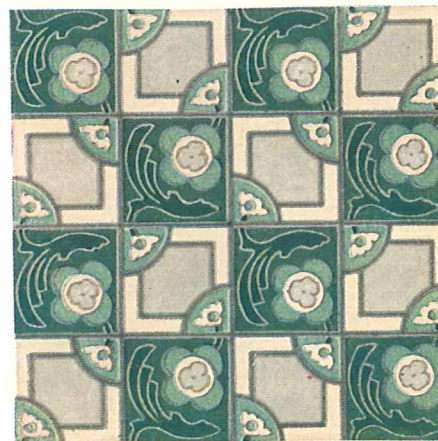
PRINTED ACCOLAC PROCESS No. 8415



PRINTED ACCOLAC PROCESS No. 8468

LEFT—Attractive combination of floral and geometric figures, adapted to any room where a light floor is needed. Design No. 8468.

RIGHT—An unusual effect in a conventionalized floral pattern. The green tone of this design will add a touch of coolness to rooms that have an abundance of sunshine. No. 8477.



PRINTED ACCOLAC PROCESS No. 8477

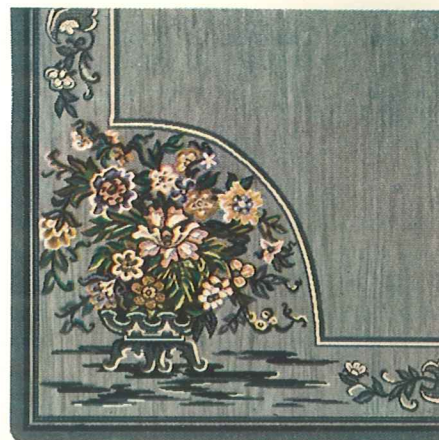
Richly Ornamental Rugs

In Jaspé and all-over printed designs

THE five patterns on this page are selected at random from the complete Armstrong's Linoleum Rug Line of 37 designs, each correct in pattern and attractive in coloring.

The designs in the Jaspé rugs are printed over a background of Jaspé linoleum in heavy, durable oil paints. The colors in the Jaspé background are inlaid; they go all the way through to the sturdy burlap back. All-over patterns are printed in heavy oil paints, over a background of plain linoleum, and are called Printed Linoleum Rugs. There are also Inlaid Linoleum Rugs, available in five serviceable patterns.

Both the Jaspé and Inlaid Rugs and the Printed Linoleum Rugs are protected by the Accolac Process, a process which effectively seals the linoleum surface with a heavy, durable lacquer. These rugs come in as many as six room sizes, varying from 6 x 9 feet to 12 x 15 feet, and can be had through any merchant who sells Armstrong's Linoleum.



JASPÉ LINOLEUM RUG No. 756

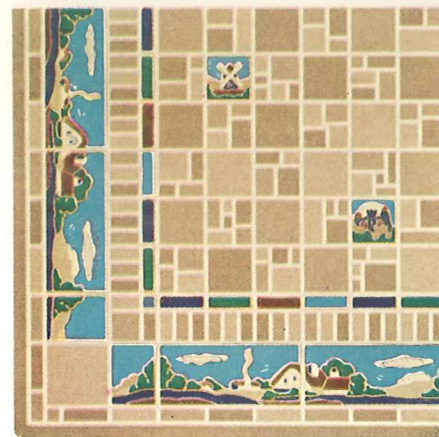


PRINTED LINOLEUM RUG No. 801

RIGHT, ABOVE—A semi-plain rug for rooms where only a little color in the floor is needed. Jaspé Rug. Design No. 756.

LEFT—Rose is always a cheery color. In this rug it blends with turquoise blue to give an extremely pleasing effect. Printed Rug. No. 801.

RIGHT—Dutch tiles are quaint and becoming for the kitchen. A clean-looking rug—and a rug, too, that's easy to keep clean. It's Accolac Processed. Printed Rug No. 991.



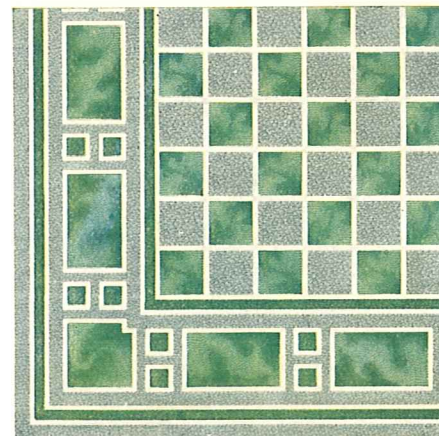
PRINTED LINOLEUM RUG No. 991



JASPÉ LINOLEUM RUG No. 725

LEFT—The border treatment of this Jaspé rug is simple but effective. The medallion adds just the right amount of color. Design No. 725.

RIGHT—For a sunny kitchen a rug of this design is unequalled. This Printed Rug is also attractive in a kitchen where brightly lacquered furniture and colorful utensils are used. Design No. 867.



PRINTED LINOLEUM RUG No. 867

Armstrong's Quaker Rugs

"**R**ICH Beauty at Low Cost," was the slogan of the designers when they planned the new Armstrong's Quaker Rugs. And since the line was first introduced, women have shown their approval of these rugs by using them in greater quantities each season. On these last few pages you will find the latest of the Quaker Rug patterns, artistically designed, but priced within the reach of the most modest budget.

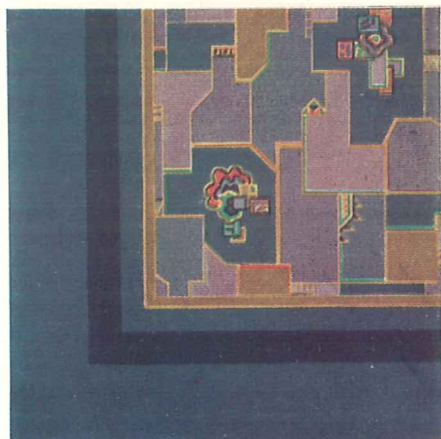
Armstrong's Quaker Rugs are made over a carefully-prepared felt base. On this base the smart designs are printed in heavy, clear-toned oil colors. Every Armstrong's Quaker Rug is finished by the Accolac



Process. A heavy, durable, transparent lacquer is applied to the surface of the rug in such a manner that it becomes an integral part of the rug. It is exactly the same protection that is given to the most high-priced Armstrong's Linoleum Floor.

Each Armstrong's Quaker Rug is guaranteed by the Quaker Girl numbered certificate that appears on the face of the rug—a guarantee of satisfaction, or a brand-new rug without cost.

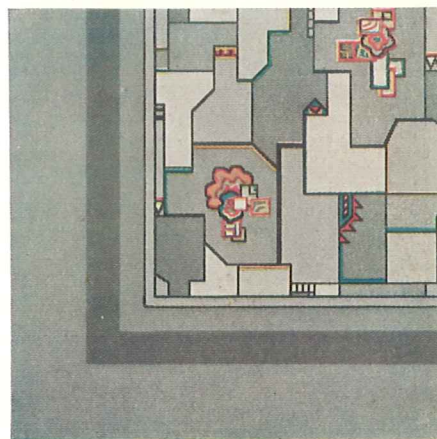
Next time you are shopping, look at your merchant's line of Armstrong's Quaker Rugs. You'll find a lot of beauty and a lot of service in a Quaker Rug—and at a very moderate price.



QUAKER RUG No. 4661

LEFT—A modernistic design for the sun porch, dining-room or kitchen. The combination of lavender and blue is one of the smartest of modern color effects. No. 4661.

RIGHT—The same modernistic design in a more modest shade. This modernistic pattern is a pleasing departure from the usual rug design. No. 4660.



QUAKER RUG No. 4660



QUAKER RUG No. 4650

LEFT—This rug is unique in its figured background which will not easily show the effects of foot wear. Cheerful color is furnished by the border and corner designs. No. 4650.

RIGHT—For those who appreciate a pictorial treatment in rugs, this Chinese pagoda design with all-over florals should be attractive. Design No. 4590.



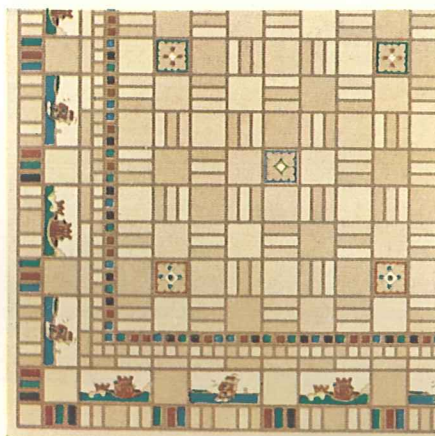
QUAKER RUG No. 4590



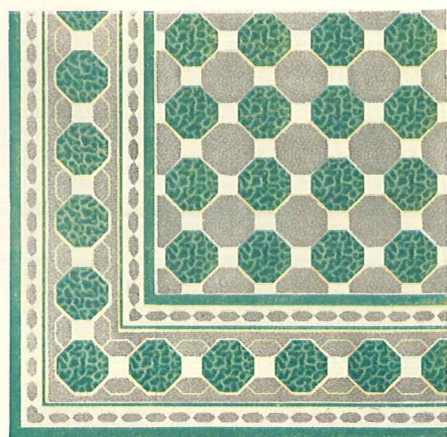
QUAKER RUG No. 4571

LEFT—A delicate, charming treatment of background. The old-fashioned floral treatment at the corners adds an unusual note of interest. Design No. 4571.

RIGHT—A clever blending of ivory and brown tiles, with bright color in the smaller areas. Design No. 4581.



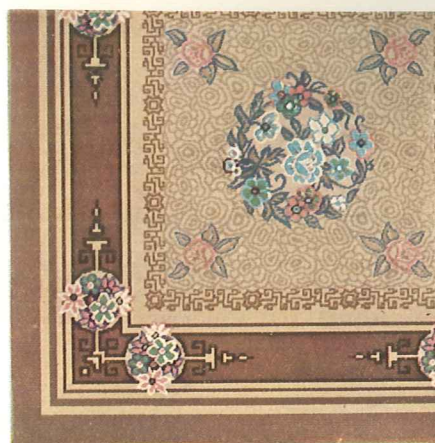
QUAKER RUG No. 4581



QUAKER RUG No. 4611

LEFT—A fine color treatment for the spick-and-span kitchen. This design, No. 4611, also comes with tiles of blue.

RIGHT—This rug would fit into the scheme of the living-room or dining-room. Especially effective with oak furniture. Design No. 4622.



QUAKER RUG No. 4622



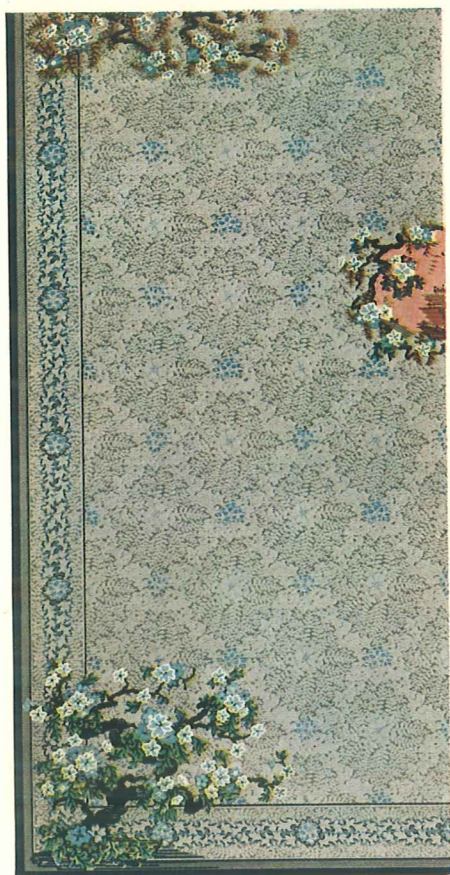
QUAKER RUG No. 4643

LEFT—Floral motif in an interesting combination of orchid and turquoise blue. This design, No. 4643, also comes in two other colorings.

RIGHT—This rug would be a pleasing choice for a daintily furnished bedroom. The background treatment and fine floral motif have an unusual touch of delicacy. Design No. 4620.



QUAKER RUG No. 4620



QUAKER RUG No. 4630

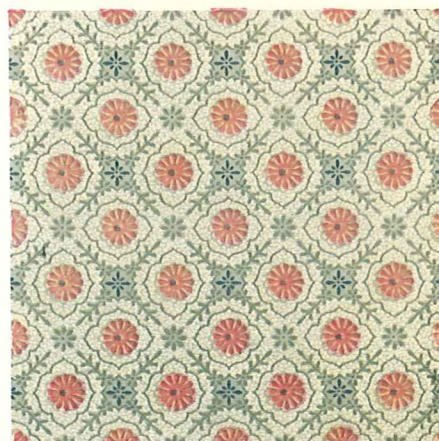
RIGHT—Another pleasing coloring of the same rug shown on page 39. This Armstrong's Quaker Rug pattern is No. 4621.



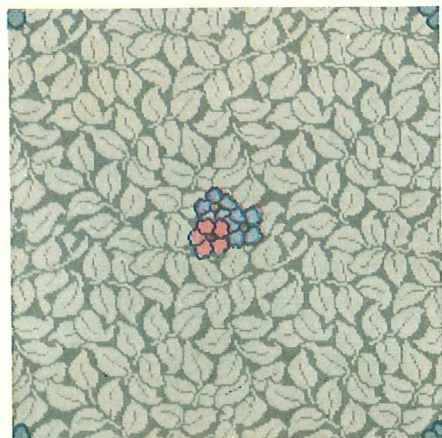
QUAKER RUG No. 4621

LEFT—The delicate fern-like treatment of the background in this Quaker Rug blends pleasingly with the corner florals. The single warm color note is in the center of the rug. No. 4630.

RIGHT—A gray and coral all-over design. As pretty and dainty as anyone could wish. Sold by-the-yard. Design No. 2201, 2 yards wide only.



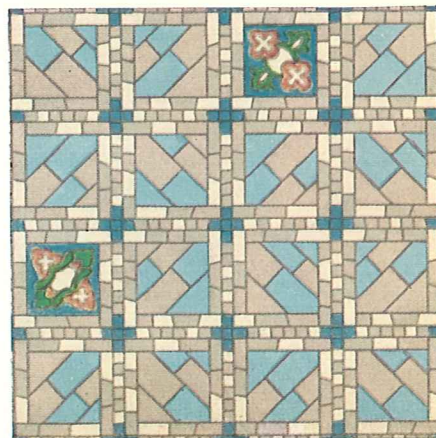
ARMSTRONG'S QUAKER FLOOR COVERING No. 2201



ARMSTRONG'S QUAKER FLOOR COVERING No. 2240

LEFT—This shows a small section of Armstrong's Quaker Floor Covering, used where the floor is to be entirely covered. Design No. 2240, 2 and 3 yards wide.

RIGHT—This pattern in Armstrong's Quaker Floor Covering has a very smart modern treatment in a tile arrangement with inset figures. Design No. 2310, 2 and 3 yards wide.



ARMSTRONG'S QUAKER FLOOR COVERING No. 2310

